

# *Amateur* CINE WORLD



OCTOBER 1952  
ONE SHILLING



## **JOHN KING (FILMS) LTD**

*proudly announce their EXCLUSIVE distribution of*

# **OVER 50 NEW FEATURES**

*and*

## **40 NEW SHORT FILMS**

*at reasonable rentals*



Write now for our Fully Illustrated 64 page colour catalogue (1/9 post free—deducted from first booking). Containing over 160 feature films and over 600 short films.

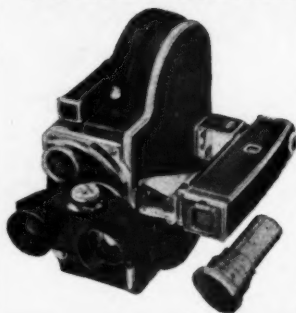
JOHN KING (FILMS) LTD., 7/9 GLENTWORTH ST., BAKER ST., N.W.1  
Tel. WELbeck 1157  
and at Brighton

# WALLACE HEATON Ltd

127, NEW BOND STREET, LONDON, W.1

Telephone: MAYFAIR 7511

## THE GREATEST MOVIE DEVELOPMENT IN 20 YEARS BOLEX THREE DIMENSIONAL MOVIES IN MONOCHROME AND COLOUR



Stereoscopic movies are just as easy to shoot as ordinary ones with the Kern-Paillard stereo attachment. This is designed to fit the Paillard Bolex H.16 camera just like an ordinary lens. Screened, the pictures create a perfect illusion of reality. Stereoscopic cinematography lends itself readily to every kind of subject in black and white or in full natural colours. The accessories required for taking three dimensional films are: Bolex stereo lens and finder mask. For projection there is the Bolex stereo projection lens (to fit most projectors), a metallised screen and polarized glasses.

We are making arrangements to give demonstrations of Bolex Stereo films in our theatre at an early date and hope to be able to commence delivery of the Bolex Stereo equipment in early Autumn. In the meanwhile we invite owners of Paillard Bolex 16mm. cameras to send us a postcard for full details. The provisional price of the Stereo attachment is £150 including taking and projection lenses, viewing glasses and screen.

FULL DETAILS OF BOLEX STEREO FREE ON REQUEST

### THIS MONTH'S SECONDHAND BARGAINS

**8mm. Cameras**  
 Revere 88, f/2.8 lens, variable speeds... £42 10 0  
 B. & H. Sportster, f/2.5 lens, case ... £45 0 0  
 Kodak 55, f/2.7 lens, case ... £37 10 0  
 Camex, f/1.9 lens, variable speeds, backwind, single shots, wide angle attachment, pistol grip ... £62 10 0  
 G.I.C., f/2.5 lens, 1½" f/1.9 Tele, case ... £35 0 0  
 Kodak 20, f/3.5 lens, case ... £22 10 0  
 Keystone, f/3.5 lens, 3 speeds ... £22 10 0  
**9.5mm. Cameras**  
 Dekko Luxe, f/2.9 lens, variable speeds £18 10 0  
 Pathe H, f/2.5 lens, variable speeds ... £19 0 0  
 Pathe Webó 'A', f/2.5 lens, E.R. Case ... £27 10 0  
 Dekko Standard, f/1.9 lens, variable speeds £25 0 0

**16mm. Cameras**  
 Victor 3, f/1.5 lens, variable speeds ... £45 0 0  
 Filmo 70D, f/1.8 lens, 3" f/4, 15mm. wide angle, turret head, case ... £115 0 0  
 Kodak BB Jnr., f/3.5 lens, case ... £27 10 0  
 Kodak B, f/1.9 lens, 100ft. Load, case ... £40 0 0  
 Ensign B, f/1.5 lens, variable speeds, case £38 10 0  
 Filmo 70, f/1.9 lens, two speeds, case ... £35 0 0  
 Zeiss Movikon, f/1.4 lens, 75mm. f/4 Tele, coupled rangefinder, variable speeds, adjustable shutter case ... £170 0 0  
 Kodak Special, 1" f/1.9, 15mm. f/2.7 3" f/4 lenses, case ... £350 0 0  
 Pathe Webó Special, 1" f/1.9 3" f/3.5 lenses, case, filters ... £185 0 0  
 Victor 4, Turret Head, variable speeds, 1" f/1.9, 145mm. f/4.5 wide angle f/1.5 lenses £80 0 0

**8mm. Projectors**  
 Meopta, 12v. 100w. 400ft. reverse, case £25 0 0  
 Kodak 80, 300w. lamp, stills ... £27 10 0

**9.5mm. Projectors**  
 Pathscope H, 100w. lamp, built-in transformer £17 10 0

Pathscope Gem, 900ft. arms, 100w. ... £28 0 0

**16mm. Projectors**  
 Specto Standard, 100w. lamp, transformer built-in £29 10 0

Pathscope Gem, 100w. lamp, 900ft. arms, a new ... £32 10 0

Siemens Standard, 200w. lamp, rewind £27 10 0

Kodak L, 750w. lamp, reverse, stills, rewind, resistance, case ... £52 10 0

Paillard, 250w. lamp, resistance, case ... £17 10 0

Keystone K 160, 750w. lamp, reverse, stills, rewind, case, as new ... £65 0 0

Victor 40, 750w. lamp, 18w. sound with two 12" speakers, perfect ... £140 0 0

B.T.H. 301 750w. lamp, 10w. sound, blimp case, soiled only, list £235 ... £148 10 0

G.B. L516, 500w. lamp, AC/DC. Operation, overhauled, perfect ... £75 0 0

**Cine Camera Lenses**

15mm. f/2.7 Kodak ... £35 0 0

2½" f/2.7 Kodak ... £40 0 0

4" f/2.7 Kodak ... £50 0 0

75mm. f/2.5 Kern ... £40 0 0

3" f/3.5 Dallmeyer for Mag. Kodak ... £35 0 0

50mm. f/3.5 Berthiot for Pathe H ... £12 10 0

1 in f/1.5 Dallmeyer ... £12 10 0

3 in f/3.5 Berthiot ... £15 0 0

**OUR 1952 CATALOGUE 6d. POST FREE**



# WALLACE

BY APPOINTMENT TO THE LATE KING GEORGE VI

FILM LIBRARY, 127 NEW BOND STREET, W.1.

MAYfair 7511

**SPECIAL ! WALT DISNEY**

## MICKEY MOUSE



**FULL LENGTH 16mm. SILENT CARTOONS**

For the first time we can now offer for hire six of these excellent Black and White cartoons in 16mm. silent (Full Length). Gulliver Mickey, Pal Pluto, Steamroller, Mickey Cuts Up, Puppy Love and Barnyard Broadcast. Low hire rates, 5/6d. first day, 6/- week end.

**OUR NEW 8mm. FILM CATALOGUE  
IS NOW READY !**

**BRITAIN'S BIGGEST  
HIRE LIBRARY**

WALLACE HEATON LTD. have now moved the Film Library to larger premises. This will provide a bigger and better service to our members during the coming winter months. A special rewind and editing room, with a hand picked team of expert film repairers, maintain a high standard. Our bookings staff have been with us for many years and therefore are in a position to help and advise on every single booking.

**WE HIRE IN** 16mm., 9.5mm., 8mm. and 35mm. film strips. It is now time to think about your film shows during the coming winter months. Our films are available for the private home, hospitals, schools, youth clubs, etc. We post to all parts of the country, without a "time in transit" charge. Write to-day and let us send you our latest list of films for your projector. (Please quote size).

**BUILD UP YOUR OWN HOME LIBRARY WITH**

## WALLACE HEATON'S NEW STUNT MOVIE FILMS

**EXCITING TITLES IN ALL FILM SIZES**

**CUE CRAZY**

**STUNT MEN**

**WIRE WONDERS**

**FAIR FUN**

Also a Derbyshire travelogue **TORS AND DALES.**

Following the great success of our famous "London Scene" films, we are now continuing to release a steady flow of NEW titles. Free descriptive lists of the above are available at all Wallace Heaton and City Sale & Exchange branches. Use the coupon below for your requirements, without the slightest obligation.

**To : WALLACE HEATON LIMITED, 127 NEW BOND STREET, LONDON, W.1.**

Please send me details of :

\* FILM LIBRARY list in ..... mm.

\* CINE APPARATUS CATALOGUE.

\* Delete items not required.

\* STUNT MOVIE leaflets.

\* List of second-hand cine cameras and projectors.

\* G.B. Movie-Pak list.

NAME .....

ADDRESS .....

BLOCK LETTERS PLEASE



# HEATON LTD



SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT



## FOR BOLEX USERS— YOU CAN NOW

SHOOT AND PROJECT THIRD DIMENSIONS  
PICTURES !!! Messrs. Paillard-Bolex have now introduced **BOLEX Stereo** unit fitted with Yvar f/2.8 lenses and also projection lens. Now available, cost approx. £150.

A full range of Cameras, Projectors and Accessories always available, 8mm., 16mm., 9.5mm. and Dual.

### Bell & Howell 8mm. & 16mm. cameras

G.B.-B. & H. Viceroy turret model with f/2.5 lens £68 12 2  
G.B.-B. & H. Sportster with f/2.5 lens, case £57 18 4  
Telephoto lens T.T.H. lin. f/1.9 for "Sportster" or "Viceroy" models ... £36 0 0  
16mm.  
G.B.-B. & H. Model 603 maga-

zine load, with f/1.9 lens and case ... £105 0 0  
Bell & Howell 200T magazine load, Turret head, with T.T.H. f/1.9 lens ... £165 0 0

### SPECTO "500"

With 500 watt lamp and built-in resistance for all volts. 200-250 A.C. or D.C. 800/900ft. Spool Arms. 8mm. Model £39 15 0

9.5mm. and 16mm. £48 10 0  
Dual 9.5/16mm. ... £56 0 0

### 9.5mm. MOVIES

Pathe "H" Motocamera. Strongly constructed, has double claw movement and single shot device. Excellent lenses. f/2.5 £28 13 4. E.P. Dep. £7 13 4. f/1.9 £40 17. E.P. Dep. £10 17. S.S. Pan films, 11/6; V.F. Pan 12/6; Kodachrome £1 10.

### PAILLARD-BOLEX MBR PROJECTOR

With 500 watt lamp, built-in resistance, split-second threading, 400ft. capacity. Gives large brilliant pictures. Price ... £68 0 0

### TROOPING THE COLOUR

16mm. 100ft. Kodachrome ... £6 10 0  
8mm., 50ft. Kodachrome ... £3 6 0  
16mm. 100ft. black & white ... £1 13 0  
8mm. 50ft. black & white ... £1 1 0

### FILM SPLICERS

Ensign "Popular", built-in scraper and shearing lever. Models 8, 9.5 and 16mm. With film cement £1 17 6  
Pathscope 9.5mm., all-metal splicer with cutting lever and scraper ... £2 10 0  
"Marguet" Tri-Film splicer. A precision instrument with built-in dry scraper and automatic cutters for all standard films 8, 9.5 and 16mm. ... £4 0 0  
Premier Universal Splicer. A heavy duty splicer for accurate joins of 8, 9.5 and 16mm. films ... £4 17 6  
Premier Diagonal 16mm. An accurate well-built splicer for those who prefer a diagonal join ... £4 17 6  
Ensign Universal Splicer. A 30-second splicer with automatic cutter and built-in dry scraper. For 8, 9.5 and 16mm. films. With cement ... £5 19 6  
G.B. Bell & Howell Splicer. A diagonal splicer with automatic cutters and dry scraper. For 8 and 16mm. films. With film cement ... £6 0 0  
Premier 16mm. Precision Splicer. Very sturdy for making splices of great accuracy. Fully adjustable automatic cutters and dry scraper ... £6 6 0  
Paillard Trifilm Splicer. Precision made, automatic cutter, new type wet scraper. Splices 8, 9.5, 16mm. films £5 19 6

### GUARANTEED SECONDHAND APPARATUS

8mm. Cine Kodak f/2.7 ... £22 10  
16mm. Specto standard ... £30 0  
8mm. Kodak camera 8/60 f/1.9 ... £42 10  
16mm. B.&H. autolod f/1.5 Cooke £107 0  
16mm. M.C. Kodak f/1.9 ... £75 0  
8mm. B.&H. Sportster f/2.5 ... £49 10  
16mm. Keystone f/2.5 ... £42 10  
16mm. Filmo 70A 3.5 "and 3" lenses £110 0  
Siemens Standard, 200w. lamp ... £32 10  
Keystone K.160, latest model 750w. lamp, reverse, stills, list £80 ... £35 0  
Bell & Howell 57, 250w. lamp, resistance and case ... £65 0  
Dekko 126, 500w. lamp, built in resistance for 200-250v. A/C/DC ... £18 10  
... £40 0

### ZEISS MOV ISOP ANIMATED VIEWER

— Excellent Value  
8mm. Model ... £37 4 0  
16mm. Model ... £38 15 0  
Some features — 2 gear Rewind  
Focus adjustment — Precision Built  
Nothing to go wrong

CINE Screens are available at all prices from £2 5 0  
Celfix 40 x 30 Bead £13 12 6, White £11 5 0.  
50 x 40 Bead £15 17 6, White £13 12 6.  
Self Recta 40 x 30 Bead £8 5 0, White £6 12 6.  
50 x 40 Bead £10 5 0, White £8 7 6.  
Raybright 40 x 30 Bead £42 6, White £30 0.  
50 x 40 Bead £6 0 0, White £4 7 6.

Easy Payments !!!

Exchanges !!!

47 BERKELEY STREET

PICCADILLY, W.1 GROsvenor 2691

166 VICTORIA STREET

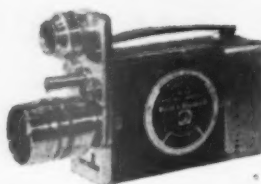
S.W.1

Victoria 8850

To Wallace Heaton Ltd. Please send  
YOUR LATEST CINE CATALOGUE and E.P. Details.  
Name Address

# DOLLONDS

Cine  
Service



## BELL & HOWELL "200-T" 16mm. MAGAZINE LOADING

The turret is switched from one lens to another very rapidly and locating is automatic. Græyleather and satin chrome finish complete a very strongly made camera. Supplied with 25 mm. f/1.9 Super Comat lens; there are five speeds.

**£165.0.0**

**SOUNDMIRROR** Tape Recorder always creates great interest when we demonstrate it to our customers at this address. Provides permanent recordings of music, speech, personal events, etc. Complete with microphone, price £76 6 6.

**16mm. MAGAZINE CINE KODAK**, an outfit fully recommended for the cine specialist. Complete with lin. f/1.9; 2in. f/2.7; 4in. f/2.7; critical focuser; filters; outfit case. All in excellent condition, £155 0 0.

## 16mm. PROJECTORS IN VERY GOOD CONDITION

Kodascope Model D, 300w. lamp case	£19 19 0
G.B.-Bell & Howell 57M, 300 watt lamp, case	£39 10 0
G.B.-Bell & Howell 57, 200 watt lamp	£18 18 0
Ensign 100B, 2in. f/1.8 lens, 100 watt lamp, case	£15 0 0
Ensign 200B Plus, and 9.5mm., 200 watt lamp, case	£25 0 0
Paillard Bolex G916, and 9.5mm. 500 watt, resistance, case	£49 10 0

## SECONDHAND 8mm. PROJECTORS

Kodascope Model 35, 200 watt lamp, very good condition	£18 18 0
Kodascope 8-45, 200 watt lamp, completely as new	£20 0 0
Kodascope Model 8-70, 300 watt lamp, an American model	£37 10 0

Meopta, 100 watt lamp, transformer, case, very good condition	£19 10 0
---	----------

## CINE ACCESSORIES

8mm. Photax Animated Viewer, as new	£22 10 0
9.5mm. Pathe Film Splicer, shop-soiled only	£1 18 6
16mm. Kodak Animated Viewer, with rewind and board	£15 0 0

## LENSES

lin. f/1.4 coated lens, for the 8mm. Sportster camera, new	£30 0 0
2.8in. f/2.3 T.T.H. Cooke, coated, for 16mm. cameras, new	£56 6 8
lin. f/1.9 T.T.H. Cooke, coated, for 8mm. Viceroy camera, new	£26 0 0
lin. Dallmeyer Projection Lens, for 16mm. projectors, S.H.	£3 10 0
lin. f/1.5 Schneider Xenon, for 16mm. cameras, secondhand	£15 0 0

## I Copthall Chambers

LONDON, E.C.1

Tel.: MONarch 4613

## Second-hand CINE CAMERAS

16mm. Kodak Magazine, f/1.9 lens, variable speeds, v. good cond.	£67 10 0
16mm. Bell & Howell 70-DA, 3 lenses: lin. f/1.5; 2in. f/3.5; 4in. f/4.5, positive viewfinder lens, case, complete	£157 10 0
16mm. Movikon K, 3 lenses: 17mm. f/2.8 W.A.; lin. f/1.4; 3in. f/4, fitted case, excellent condition	£205 0 0
16mm. Paillard H-16, 3 lenses: lin. f/1.5; 2in. f/3.5; 3in. f/2.9, case	£155 0 0
8mm. Dittmar, 2 speeds, f/2.5 Berthiot lens, back-wind, good condition	£27 10 0

## Second-hand PROJECTORS

16mm. Paillard G916, 2 lenses, 500 watt	£49 10 0
16mm. Ensign 180, 50v. 200 watt	£17 0 0
9.5mm. Pathe 200B, has just had a complete overhaul by Pathe, in case	£28 10 0

8mm. Kodascope 8-45, 300 watt, as new	£26 0 0
8mm. Kodascope 8-80, 300 watt, pilot lamp, resistance, case	£29 0 0
8mm. V.C.C., 500 watt, transformer	£27 5 0
8mm. Paillard M8R, 500 watt, shop soiled	£60 0 0

## New CAMERAS & PROJECTORS

8mm. Viceroy, turret-head, f/2.5 coated, variable speeds, case	£68 12 2
8mm. Paillard L8, f/2.8 Yvar, variable speeds, case	£59 17 6
8mm. Sportster, f/2.5 coated lens, variable speeds	£57 18 4
8mm. Miller, f/2.5 coated lens	£36 18 2
16mm. G.B.-B. & H., 621, sound projector, with 601 speaker	£254 0 0
9.5mm. Pathe Son, sound projector, complete	£78 0 0
8mm. Specto, 500 watt, complete	£39 15 0

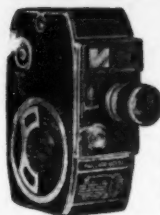
## 428 Strand

LONDON, W.C.2

Tel.: TEMple Bar 6009

# DOLLONDS

Cine  
Service



## 8mm. Paillard L.8

This camera takes 25ft. double-run spools. Price with f/2.8 Yvar £59/17/6 or with the f/1.9 Pizar £84/2/10; or with the f/1.5 Switar at £102/8/4.

### Second-hand CINE CAMERAS

8mm. Cinemaster, f/3.5 coated lens, variable speeds ...	£35 0 0
8mm. Siemens, magazine loading, f/2.5 lens ...	£35 0 0
8mm. G.B. Bell & Howell Sportster f/2.8 coated lens, case ...	£42 10 0
8mm. Kodak 8-20, f/3.5 lens ...	£22 10 0
9.5mm. Deikko, f/2.7 T.T.H. lens, variable speeds ...	£27 10 0
9.5mm. Pathe H, f/2.5 lens, non-interchangeable ...	£27 10 0
16mm. Siemens, magazine loading, f/2.8 lens, case ...	£29 17 6

EASY PAYMENTS apply to anything over £10. You need only pay one quarter of the cost as initial outlay. The convenient monthly payments that follow will convince you that Dollonds payments are easier.

16mm. Bell & Howell 70 DA, 3 lenses: lin. f/1.5 Cooke; lin. f/3.5 Cooke; 4in. f/4.5 Cooke, case ...	£180 0 0
16mm. Kodak Magazine, f/1.9 Ektar, focusing-finder ...	£87 10 0
16mm. Kodak BB, Junior, f/3.5 lens, case ...	£27 10 0
16mm. Keystone A-12, turret-head, f/1.9 coated lens, case ...	£99 10 0
Second-hand PROJECTORS	
8mm. Kodascope 8-55, 200 watt ...	£25 0 0
9.5mm. Pathescope 200-B, 200-watt ...	£27 0 0
9.5mm. Pathe Gem, 100 watt ...	£30 0 0
9.5mm. Specto, 500w. shop soiled only ...	£35 0 0
16mm. Kodascope D, with resistance 300 watt ...	£22 10 0
16mm. Kodascope B, 250 watt, self-threading ...	£17 10 0
16mm. Kodak EE, 300 watt ...	£29 17 6
16mm. Specto Standard, case ...	£29 17 6
9.5mm. & 16mm. Ensign Duo, G.B. Bell & Howell Compact 621, only slightly soiled ...	£210 0 0

## Liverpool

71, BOLD STREET, LIVERPOOL, 1

Tel.: Royal 1982

### Second hand CINE CAMERAS

Siemens, 16mm., with 20mm. f/1.5 Meyer ...	£39 10 0
Mag. Kodak, 16mm. f/1.9 lens ...	£62 10 0
Kodak BB Junior, 16mm. f/1.9 lens, case ...	£39 10 0
Kodak BB Junior, 16mm. f/1.9 lens, very good condition ...	£49 10 0
Keystone A-7, 16mm. f/2.7 Wollensak case ...	£55 0 0
Paillard H-16, 16mm. f/1.9 Ektar ...	£165 0 0
Kodak Special I, 16mm. lin. f/1.9 lens 2in. f/1.6 lens; 4in. f/2.7 lens, case ...	£395 0 0
Victor model 5, 16mm. f/1.5 Primo-plan, 4 speeds, case ...	£75 0 0
Deikko, 9.5mm., f/1.9 Dallmeyer, case ...	£17 10 0
Filmo, 8mm. f/1.4 Cooke, case ...	£57 10 0
Cinemaster, 8mm. f/2.5 coated Univar, 3 speeds, case ...	£32 10 0
Filmo, 8mm. f/1.4 Cooke, case ...	£47 10 0
Kodak 20, 8mm. f/3.5 lens ...	£22 10 0
G.I.C., 8mm. f/2.5 lens ...	£25 0 0
New CINE CAMERAS	
Bell & Howell 70-DE, 16mm. turret-head, f/1.9 T.T.H., 7 speeds ...	£280 15 4
Bell & Howell 200-T, 16mm. f/1.9 Cooke, case ...	£165 0 0
Keystone Criterion A-9, 16mm. f/2.5 Raptor ...	£68 15 0
Keystone A-12, f/1.9 Raptor ...	£110 17 1

Paillard H-16, 16mm. lin. f/1.5 Switar ...	£186 4 8
Paillard L-8, 8mm. f/1.9 Pizar, case ...	£84 2 10
Paillard L-8, 8mm. f/2.8 lens ...	£59 17 6
G.B.-Bell & Howell Viceroy, 8mm. f/2.5 Cooke, turret-head ...	£60 12 2
G.B.-Bell & Howell Sportster, 8mm. f/2.5 Cooke, case ...	£57 18 4
Revere 50, 8mm. f/2.8 coated lens ...	£41 17 5
Second-hand PROJECTORS	
Eumig, 16mm. 200 watt, shop soiled only ...	£55 0 0
Bell & Howell 57-G, 16mm. 250 watt ...	£35 0 0
Paillard C.A., 16mm. resistance, case ...	£39 10 0
Paillard G.3, 8mm. 9.5mm. and 16mm. resistance, case, good condition ...	£85 0 0

## 16mm. Paillard H.16

16mm. Paillard H16 Cine Camera leads the world for precision and reliability. With f/1.4 Switar, £206/8/0, with f/1.5 Switar, £186/6/8 Or with f/1.9 Genevar £164/16/8.



## 28 Old Bond Street

LONDON, W.1.

Tel.: REGent 5048

# THE THRILL OF SOUND ON YOUR SILENT FILMS



The voices of your family—sound effects—musical backgrounds—can all be recorded on the Soundmirror Magnetic Tape Recorder to convert your silent films into talkies. Professional results attained simply, permanently, inexpensively. You can record-erase-re-record until your sound is exactly

Models from —

**£69 10s.**

Exclusive of  
Microphone.



as you want it. The Magnetic Tape can be used over and over again. It's worth looking into — full details from the manufacturers —

**THERMIONIC PRODUCTS LTD., Hythe, Southampton.**

Sales and Service Centres: Manchester, Birmingham, Bristol, Leeds, Newcastle, Glasgow, etc.

London Showrooms:  
Morris House, Jermyn Street.



## INFORMATION BOX No. 58

Did you know that Pathéscope standard 9.5mm. film in ready loaded chargers costs only 11 1/6d including processing? You will be surprised how quickly your film comes back ready for projection.

The **PATHÉSCOPE "H" Motocamera**  
For 9.5mm. chargers. f/2.5 lens. Film counter.  
Single picture device. Daylight loading.

# Pathéscope

**PIONEERS IN HOME CINEMATOGRAPHY**

**Free!** Are you getting your copy of **PATHÉSCOPE MONTHLY** regularly?  
Packed with cine information. From your dealer or write—

**PATHÉSCOPE LTD., CRICKLEWOOD, LONDON, N.W.2. GLAdstone 6544.**

FW559

# IT PAYS TO BE PARTICULAR...

Choose *"Cyldon"* REELS!



"CYLDON" REELS run quietly and evenly. They are made of hard aluminium and are dynamically balanced to assure dead-true running. The edges are machined to smooth radius to prevent scratching. The 800, 1,600 and 2,000 ft. reels are strengthened with steel centres to assure long life and durability. All are satin finished and packed in attractive printed cartons, coloured according to size.



**STANDARD CANS** — Inexpensive, but of robust construction from tinplate.

There are "Cyldon" Reels designed specifically for **TAPE RECORDING**. Details on application.

**Obtain "Cyldon" Reels and Cans  
from your local stockist**



**DE-LUXE CANS** — In lightweight aluminium embossed for strength and satin finish.

	Reels	Standard Cans	De- Luxe Cans		Reels	Standard Cans	De- Luxe Cans
<b>8mm.</b>				<b>16mm.</b>			
50ft.	1/9	—	—	50ft.	1/9	—	—
100ft.	2/6	—	—	100ft.	2/9	1/-	—
200ft.	3/3	1/9	—	200ft.	3/3	1/9	—
400ft.	4/3	2/3	—	400ft.	4/3	2/3	4/-
<b>9.5mm.</b>				800ft.	10/-	4/9	8/6
30ft.	1/9	—	—	1,600ft.	18/6	11/-	14/-
200ft.	3/3	1/9	—	2,000ft.	26/6	—	—
400ft.	4/3	2/3	—				
800ft.	10/-	—	—				

Sole Manufacturers: **SYDNEY S. BIRD & SONS LTD**

CAMBRIDGE ARTERIAL ROAD, ENFIELD, MDDX.

'Phone: Enfield 2071-2

## The Film Library & Exchange Service

314, GARRATT LANE EARLSFIELD  
LONDON, S.W.18

### SOUND AT ITS BEST

TOMORROW WE LIVE ★ John Clements

CANDLELIGHT IN ALGERIA ★ James Mason

THE GLASS MOUNTAIN ★ Michael Denison, Dulcie Gray

#### SOUND

Films available for use  
with the following pro-  
jectors ONLY:

GEM, SON, VOX  
and PAX

Week-end Hire  
2/6 per reel



#### SILENT

Films available for use  
with the following pro-  
jectors ONLY:

"H", 200B, GEM, SON,  
VOX, PAX, SPECTO,  
DITMAR and BOLEX

Week-end Hire  
1/9 per reel

SWISS MISS

★ Laurel & Hardy

GANGS INCORPORATED ★ Alan Ladd

APPLY \_\_\_\_\_ TODAY

PLEASE SEND ME THE COMPLETE SOUND AND SILENT DESCRIPTIVE  
CATALOGUE for which I enclose SIXPENCE.

NAME (Block Letters) .....

ADDRESS .....

TEL: BATTERSEA 7217





Sheets and walls were not made for projecting pictures upon—try instead the Traveller Screen and see the superb results. This latest development in screen design provides the complete answer for MOVIES, FILM STRIP AND SLIDE PROJECTION.

**IT STANDS • HANGS • FOLDS UP  
COMPACTLY • GIVES SQUARE OR  
OBLONG PICTURES**

Made in 2 Types in all the popular sizes

**TRIPOD TYPE (illustrated)** from ... £10 15s. 0d.

**WALL HANGING TYPE** from ... £6 12s. 6d.

*Choice of 2 famous screen surfaces "Celfix," Crystal Glass Beaded or Blankana White.*

**SEE THEM AT YOUR  
PHOTO OR CINE DEALERS**



*Write for Illustrated Brochure from the Manufacturers and World Distributors :*

**R. F. HUNTER LIMITED, "Celfix House" 51 Gray's Inn Rd., London, W.C.1. Phone : Holborn 7311/2**

## ROYAL SUTCLIFFE

### CINE EQUIPMENTS, BRADFORD

(Royal Sutcliffe, F.R.G.S.—Principal)

offer extensive range of new and guaranteed second hand projectors on cash or terms basis

Buy from actual Gaumont British—B.T.H.—Ampro Service Station—Certified technicians to advise on all cine matters and problems.

Most new projectors in stock—Ace—Gem—Aldis—G.B. Bell Howell—B.T.H. Ampro—Specto—Bolex, etc.

#### Used projector offers include:

Pathe 'Imp' 9.5mm. motor driven	£8 17 6
Spectro 9.5, or in 16mm., or 8mm.	£25 0 0
Kodascope 'C' 16mm. £16 10 0 and	£20 0 0
Triplico 16mm.	£15 0 0
Triplico dual 16mm. and 9.5mm.	£20 0 0
Agfa Movector with 18 films, 16mm	£27 10 0
Ensign Universal with transformer 500w.	£36 10 0
Agfa Super Movector—all refinements	£39 10 0
Kodak 'K' with interchangeable lenses	£68 10 0
Bolex G.916 dual 16mm. and 9.5mm. 500w.	£68 10 0
Kodak 8mm.—200w.	£16 10 0
Connoisseur's Bolex "H" 16mm. Cine Camera and full outfit	£285 0 0
Details on request	
Ross Epidiascope (list £82) stock soiled	£58 10 0
Transformer Kodak 110v., 300w.	£4 10 0
Resistance Bolex 110v., 250w.	£2 10 0
Resistance Bolex 110v., 500w.	£3 18 6

#### BOOKS

How to Project—How to Film—How to use 9.5, each	7 6
The Cine Camera—Home Movie Shows—Editing and Titling—The Projector each	2 6
Pathscope Catalogue	2 6
Movie making for Everyone	6 0
Film Strip Projection	5 0
The Complete Projectionist	10 6
Set of our lists—Library 9.5-16mm., silent and sound—filmstrips—projectors—H.P. procedure films sales lists—accessories, etc.	1 0
(All plus postage)	

Write or consult —

### ROYAL SUTCLIFFE CINE EQUIPMENTS

Dept. AC

### BRADFORD

Northern Visual Aid Specialists

'Phone 22778 (2 lines)

'Grams 'Cinequip'

## 8mm. NEWS

Combined screw-in 2x yellow filters and lens hood ... 18/6

Combined screw-in, close up lens and lens hood 20" focus, for titles ... 18/6

Combined screw-in close up lens and lens hood 40" focus, for portraits ... 18/6

The above mounts fit the 2.5 Mytal fixed focus lens fitted to the Bell Howell Sportster and the 2.5 lens by National Optical as fitted to the Dekko and Miller 8mm. cameras.

Limited quantity only.

### DON BRIGGS

## Kinescope

### SERVICE LTD

74a and 74b · ALFRETON ROAD  
NOTTINGHAM · Telephone 77169



## UNIVERSAL FILM JOINER



£4. 17. 6.

(Details sent on request)

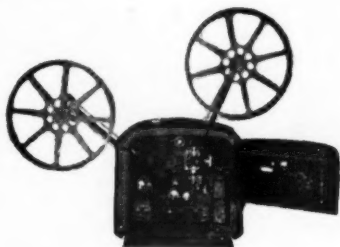
### ROBERT RIGBY LTD.

Premier Works, Northington St., London, W.C.1

The Sheffield Photo Co. Ltd. have built up over many years a CINE DEPT. second to none (and we believe better than any other) in the country.

Secondly we have a SOUND dept. with carefully trained engineers so that every Sound projector we sell and instal is backed by a Unique SERVICE DEPT.

This is why it always pays to buy your sound projector from us !



Above illustration is of the very latest streamlined Model 621 G.B.-Bell Howell 16mm. Sound projector 11.7 watts output, 750 watt lamp. Price £264.

We also supply and service B.T.H., Ampro, Danson. Send for details. Free installation service in any part of the country.

**PLEASE NOTE THE DATES—OCT. 20, 21**  
Showing of A.C.W. "TEN BEST" in  
Sheffield - Tickets free on request.  
Venue, Central Library Lecture Hall



A small section of our SOUND SERVICE DEPT.

Used 16mm. SOUND PROJECTORS in  
guaranteed good condition

G.B. L516 Projector, with 500 watt lamp, speaker and transformer	£85 0 0
Ampro Premier 20, complete with speaker and transformer	£145 0 0
Bell-Howell "Master" 142A, 750 watt lamp, 15 watt amplifier, Complete with speaker and transformer, In very good condition	£120 0 0
Bell-Howell Model "601" complete with speaker and transformer	£175 0 0
Bell-Howell 601 Compact, complete	£165 0 0
Astor 16mm. sound and silent projector, 250 watt lamp, complete	£45 0 0
Carpenter 16mm. Sound projector, 750 watt lamp complete with speaker and transformer in very good condition	£95 0 0

#### SILENT PROJECTORS

16mm. Ampro K.D. silent projector, with 750 watt lamp. Forward, reverse and "still" projection, 2" projection lens. Complete with transformer	£49 0 0
16mm. Ensign Autokinecam, with 1" f/2.6 Cinar focusing lens, 3 speeds and carrying case	£31 10 0
9.5mm. Patchescope De Luxe Motocamera, with f/3.5 lens, very good condition	£13 0 0
9.5mm. Dekko Standard Cine Camera, with f/2.5 Taylor-Hobson lens, variable speeds and still pictures device. Complete with case	£22 0 0
8mm. Paillard Bolex H.8 camera, with 1" f/1.5 Meyer lens, 1" f/1.4 Hektor and 2" f/1.9 Dallmeyer lens in turret head. With reflex rear focusing unit, cable release and special carrying case.	£130 0 0
1 1/2" f/1.65 projector lens for Ampro or Victor projectors	£4 10 0

Phone

2  
2  
0  
7  
9

**SHEFFIELD PHOTO Co. LTD.**  
**6 NORFOLK ROW (FARCATE) SHEFFIELD**

# now...as *Movie-paks* CLASSICAL & BALLET MUSIC

Movie-paks again lead the way with a great selection of Orchestral, Ballet and Operatic Music Films. Choose now from the first releases on right and start to build your own Movie-paks library of Music Classics... to show when you please, to suit any occasion.

Write for the complete new Movie-paks Catalogue describing more than 150 specially selected films to buy.

Order from your nearest dealer or direct from:

**GB FILM DIVISION**  
Dept. ACW/C10/52, Aintree Road,  
Perivale, Greenford, Middlesex.  
G.B. EQUIPMENTS LTD.

A Company within the J. Arthur Rank Organisation



## ORCHESTRAL

Berlin Film Symphony Orchestra.  
Director Leopold Ludwig.

### Johann Strauss

Voices of Spring £4.10.0  
Tales from the Vienna Woods £7. 0.0  
Die Fledermaus "You and You" £5. 5.0

### Mozart

Overture The Magic Flute £7. 0.0  
Overture The Abduction from the Seraglio £5. 5.0  
Symphony in G. Minor. 1st Movement £5. 5.0

## BALLET

Chopin Ballet. Revolutionary Etude £7. 0.0  
Dancers of Staatsoper, Städtische Opera and Metropol Theatre, Berlin.  
Chopin Ballet.

Poetic Nocturne Minute Waltz £7. 0.0  
Ballet Carnival Schumann £7. 0.0  
Dancers of Städtische Opera, Berlin.

## OPERATIC

Berlin Film Symphony Orchestra.  
Director Leopold Ludwig.

Trovatore Miserere Verdi £3.10.0  
Maria Corelli, Soprano. Rudolf Schock, Tenor

BLACK-AND-WHITE FILMS • 16mm. SOUND

## WE CAN'T HELP YOU

UNTIL YOU WRITE TO US AND LET US KNOW YOUR REQUIREMENTS. ALL MAIL ORDERS DEALT WITH BY RETURN OF POST. H.P. FACILITIES AVAILABLE.

**BOLEX  
HAS  
STEREO**



**THIRD  
DIMENSION  
MOVIES**

Write for Leaflet and Details of Demonstration.

All Bolex Owners must write for Details.

**APPARATUS AND ACCESSORIES** :- B.T.H. 16mm. SD 5RB £90, Ampro Premier 20 £140, 16mm. Victor 40B £145, Victor Greyline 16mm. SD £140, G.B. Bell & Howell 601 £140, 8mm. Filmo camera with 3 lenses b/wind £80, Bolex D/A 9.5/16mm. projector, mint, £40. Assorted titling letters good kit, lot £3. Rewind board with Kodascope viewer, and Ensign splicer £11 10 0, Bell & Howell film cleaning unit £15, Specto 500-8, 9.5 or 16mm. models, new, from £39 15 0, Keystone mag. cine camera 16mm. f/1.9 £107 4 5, one only Kodak Royal 16mm. new £129 1 1, Bolex H.15 complete 2 & 3 lenses as new from £175, Bolex L8 2.5 lens, new £39 17 6, Bolex M8 projectors new and from stock £60 10 0, used Movie Paks only a few left now at £4 10 0. S.A.E. for full list of Apparatus.

**BIRCOFILM SERVICES** May we thank the many new customers for their letter of appreciation for our Titling, Enlarging, and Processing services. S.A.E. for the Bircofilm Services Leaflet

PARADISE ST.  
BIRMINGHAM 1  
MID. 9747

**CAMERA HOUSE**

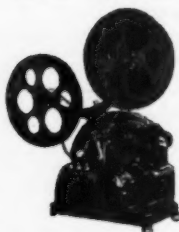
9, LOZELLS RD.  
BIRMINGHAM 19  
NOR. 3990

# PROFFITT'S OF BOLTON

**INTERESTED in 9.5mm. SOUND — OR perhaps 16mm. ?**

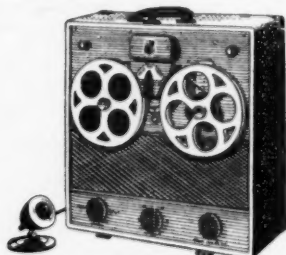
Here are two economical and extremely reliable projectors

**PATHE SON 9.5mm SOUND**



**TRADE  
ENQUIRIES  
INVITED**  
  
**S/H  
BARGAINS,  
Send for List**

9.5mm. sound is becoming more and more popular and because of its convenient running costs, and coupled with the fact that more and more modern films are being released each month (latest releases include Swiss Family Robinson, Glass Mountain, Bonnie Scotland (Laurel & Hardy), Tom Brown's Schooldays, etc., etc.). 9.5mm. sound is ideal for Home entertainment or small hall. The Son illustrated above takes both silent and sound film, has a sound output of approx. 4½ watts, is extremely simple to use and gives a large, brilliant, steady picture.  
Amazing value at ... .. £78 0 0  
including loudspeaker, or Deposit £15 12 0



**EASY TERMS** 1/5th DEPOSIT secures most goods new or s/h £10 and over, with up to 24 months to pay—no fuss, enquiries, minimum of formalities add up to the most popular terms in the trade.

## R. W. PROFFITT LTD.

Mail Order Dept. A.C.W. Est. 1924.

49-51 Knowsley Street, BOLTON

Telephone :- Bolton 4422 (3 lines)

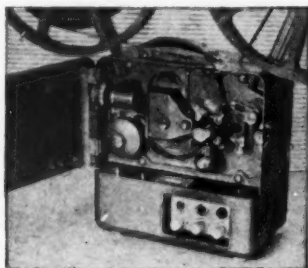
Telegrams :- 'Electra' Bolton.

## PROJECTOR TIME is here again!

Once more the Winter season is almost upon us and now is the time to think about obtaining that new or guaranteed s/h projector—we believe that we have the largest stocks ever assembled and we hope to be favoured with your esteemed enquiry.

(Just clip the coupon below and leave the rest to us)

**DANSON D540 16mm. SOUND**



For the more ambitious or enthusiastic desirous of occasional public shows, the Danson illustrated above is the most versatile and efficient projector ever marketed and its performance and general efficiency is almost equal to equipment costing twice as much. An outstanding feature is its extreme portability because of its small size, and further the 500 watt lamp is fed from a built-in transformer, thus there are only two units to carry—projector and loudspeaker. Sound output is approx. 10 watts undistorted PUSH-PULL : threading is extremely simple—amplifier and lamp quickly removable—YES the Danson has all the desirable features to satisfy the most critical of users.

PRICE £145 0 0 or DEPOSIT £29 0 0

## Interested in RECORDERS? THE NEW SCOPHONY BAIRD MARK II.

Here at last is a TWIN-TRACK magnetic tape recorder available at a most reasonable price. Frequency response is 50 - 10,000 cycles. Gives reproduction equal to the modern gramophone record. Extremely simple to use, portable, 4 watts sound output. Amazing value at £68 5 0 including mike and tape, or £22 18 0 deposit.

**TOWARDS BETTER MOVIES — POST THIS COUPON TODAY!**  
To: R. W. PROFFITT, LTD., 49-51 Knowsley St., Bolton, Lanc.  
Rush me without obligation ☐ Details of s/h projectors, etc.,  
☐ Details of cine catalogue (6d.) ☐ Details of s/h projector ☐ 9.5mm. sound  
☐ Silent film cat. (10d.) ☐ General  
Name..... Address.....

# SALANSON LTD.

**BEST IN THE WEST**

## USED CAMERAS

Dekko 9.5mm., f/2.5 T.T.H., variable speeds, still pictures	£17 15 0
American Bell & Howell Autoload, f/1.9 T.T.H., in case	£85 0 0
Kodak Model 'B', f/1.9, in case	£42 10 0
Pathe 9.5mm. De-Luxe, f/2.5, with Telephoto and case	£27 10 0
Magazine Kodak 16mm., f/1.9, direct focusing attachment, Tinting base, case	£97 10 0
Ensign Auto-Kinecam Sixteen, Type 'B', f/2.8 lens	£22 10 0

## NEW CAMERAS

Miller 8mm., f/2.5, variable speeds	£36 18 2
G.B./Bell Howell 'Viceroy', f/2.5, variable speeds, still pictures, turret head	£68 12 2
G.I.C. 8mm., f/2.8 interchangeable lens	£39 19 1
Dekko '128', f/2.5 interchangeable	£35 14 0
G.B./Bell Howell 16mm., Autoload, f/1.9, variable speeds, still pictures, case	£102 10 0
G.B./Bell Howell Sportster 8mm., f/2.5, variable speeds, still pictures	£57 9 3
Pathe Model 'H', 9.5mm., f/2.5, stills	£28 13 4

## SPECIAL PROJECTOR OFFERS

New Ampro Stylisat, 16mm. Sound, 750w. lighting, one-case model, old price	£169 0 0
Meopta 8mm., in case, 200w.	£17 10 0
Bolex P.A., 250w., 9.5mm., in box	£27 10 0
Keystone, 750w. lighting, as new	£52 10 0

## THE ONLY ONE FOR SALE IN THE WEST

Kodak 16mm. Enlarger, uses 616 Standard Films, and produces 8 2½ x 3½ negatives from Cine Frame. Film is developed and printed normally. Price ... £3 17 6

## ACCESSORIES

Dekko Geared Rewind Heads	£1 7 6
Ensign Popular Splicers, 8mm., 9.5mm. or 16mm.	£1 17 6
Film Cement: Johnson 2/6, Embacoid 2/6, Tricoid 2/9.	
Fade Glasses 5/-. Gate Cleaning Brushes 3/-. 16mm. 1,600ft. Rewinder, geared one end	£4 4 0
New Pathe-Film Catalogue	2 0
Carriage extra	

**17-18-19 CASTLE MILL STREET, BRISTOL 1**

**PHONE 26185/6**

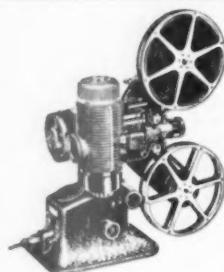
Also at **OPTIC HOUSE, 119 Queen Street, Cardiff.** 'Phone 26030

**JAMES HAYHURST**

**56, MANCHESTER ROAD, NELSON** Tel.: 1652

**H.P. TERMS ON ANY ITEM OVER £10.**

**DETAILS BY RETURN**



G.B.B. & H. 613.  
110v / 750 watt  
lighting. Sound  
sprockets.  
Transformer and  
Case. Condition  
as new. Demon-  
stration used  
only.

**REAL  
OPPORTUNITY  
£85 0 0**

**PAILLARD BOLEX H.8**  
12.5mm. Coated Switar f/1.5. 5 Speeds, Long and Brief Run. Single shot, Back Wind, Frame and Footage counter. Eye level critical focuser. Major fitted case. Condition as new. A Connoisseurs set  
**£187 10 0**

**PATHE MOTOCAMERA 9.5mm.**  
f/2.9 Zeiss Triotar. Good condition. **£10 10 0**  
50/- secures this bargain.

**PATHE MOTOCAMERA 9.5mm.**  
f/3.5 Hermagis. **£9 0 0.** Good condition.

## BARGAINS IN PROJECTION LAMPS

115 volt/100 watt. Standard Prefocus	7/6
115 volt/100 watt. A.S.C.C.	3/6
110 volt/250 watt. Standard Prefocus	7/6
100 volt/100 watt. S.B.C.	2/6
230 volt/500 watt. Standard Prefocus	21/-
120 volt/100 watt. Prefocus	6/-

**Satisfaction Guaranteed. Postage included.**

**WE STOCK A FULL RANGE OF METERS, including WESTON MASTER II. Cine Meter. £11 5 0**

Down payment of **£2 16 3** secures.  
Use Yours NOW, WHILE YOU PAY.  
**LATEST AVO. Ivory model. B.S.I. Scaled. Clear and Simple. Extremely sensitive.**  
**£9 13 6, or 50/- Down.**

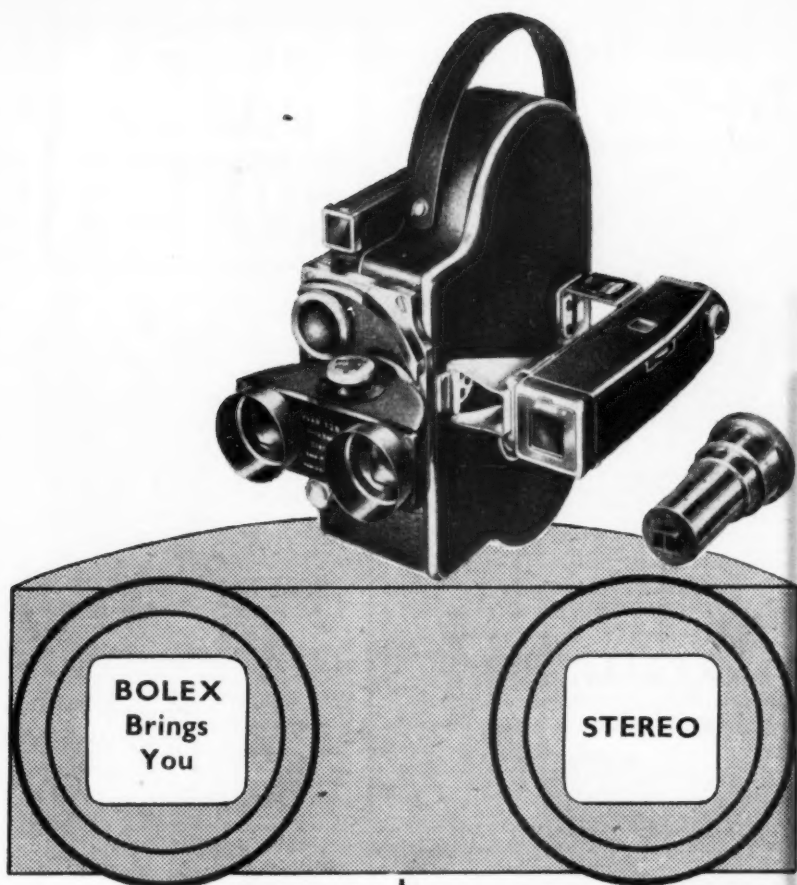
## A SUPER LENS BARGAIN

1 inch Taylor, Taylor, Hobson, Cooke IVOTAL f/1.4 Coated anastigmat. Stops to f/22. Depth of Focus scale. Satin Chrome focusing mount. Spotless. **£49 0 0**

**FULL RANGE OF FILM STRIP AND MINIATURE SLIDE PROJECTORS ALWAYS IN STOCK.**  
All enquiries welcomed.

**WE CAN SUPPLY FROM STOCK SPECIALLY MADE MINIATURE SLIDE STORAGE BOXES. SIZE 10½ x 2½ x 2½ inch, holding up to 85 slides. Close Grained Polished hardwood. Sliding lid. SPECIALLY MADE FOR US. 10/6 each, or 2 for £1 0 0**





STEREO IS HERE **Yes.... B O L E X**

Bolex perfected stereo on 16mm.—and with it narrow gauge movie making takes a giant's leap into the future. No new techniques have to be learned as you explore the exciting new possibilities of the screen's third dimension brought to you by Bolex.

The wonderful twin lens, which fits only Bolex Model H16 cameras, works this modern miracle for you and its companion projection lens designed to slip on to almost every make of 16mm. projector, plus a pair of polarized spectacles, transfers it to the screen with sparkling, unbelievably lifelike realism.

**CINEX LTD.**, 9/10 North Audley Street,  
London, W.1. Phone: Grosvenor 6546.



**brings  
you  
STEREO**

# The Ditmar Tri-Film Splicer

(for 8, 9.5 and 16mm. film joins)



This universal splicer is of all metal construction and is the answer to those cine enthusiasts who would wish for a serviceable splicer, for all three sub-standard sizes, at a very reasonable cost. It is very efficient as it cuts and splices in one operation. Supplied with independent scraper and with provision for fitting to baseboard or rewinder.

PRICE: £2 15s. 6d.

## Bauchet

8mm. — 9.5mm. — 16mm. REVERSAL  
SUPER PANCHRO FILM



Combines latitude and colour correction with extremely fine grain.  
**A QUALITY FILM AT MODERATE COST.**  
Available from your Dealer or write for Cine List to:—

## ACTINA

10 Dane Street, High Holborn, London, W.C.1  
CHAncery 7566/7

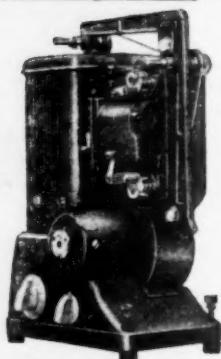
# SANDS HUNTER

E  
S  
T  
1  
8  
7  
4

500 w.  
ILLUMINATION

800ft.  
ARMS

THE NEW  
SPECTO



8mm. 9.5mm. 16mm. Dual 9.5/16mm.  
PROJECTION PERFECTION WITH EVEN  
GREATER BRILLIANCE

Designed for use on both A.C. and D.C. supply, the Specto 500 watt has a built-in resistance, thus retaining compactness.

To secure economy in running costs, the Specto 500 watt is fitted with a special switch system effecting pre-heating of the lamp filaments, thus ensuring maximum lamp life

Prices :	8mm. 1" coated lens	... £39 15 0
	9.5mm. 1½" coated lens	... £48 10 0
	16mm. 2" coated lens	... £48 10 0
	9.5/16mm. Dual 1½" or 2" coated lens	... £56 0 0



The Paillard L8 camera (illustrated), the pocket size instrument with the big performance. Despite its light weight the L8 is built to last—the edges are trimmed with a protective strip of polished metal and all controls are chromium plated. Takes standard 8mm. film double run. Complete with 'YVAR' f/2.8 lens in focusing mount and zip pouch.

Price £39 17 6

Send for full details of our unique easy payment scheme, with only one eighth deposit.

## SANDS HUNTER'S

37 Bedford Street, Strand London

Established 1874

*It's Cheaper*

in the long run  
to buy

*Ampro*

WORLD FAMOUS

16mm. silent and sound

*Stylist*  
**PROJECTORS**

Stylist Convertible Model

Stylist Sound, Standard Model for A.C.

- Stylist Sound Universal Model for A.C./D.C.

*Ask your dealer to demonstrate*

ILLUSTRATED LITERATURE ON REQUEST

**SIMPLEX - AMPRO LTD.**

167 - 169 Wardour Street, London, W.1.

*Built to last a lifetime*



*For  
Perfect Pictures!*



## REVERSAL CINE FILMS

Sold inclusive of processing. Safety base. Anti-halo layer between base and emulsion which disappears in reversal processing.

16 mm.

Single-8 mm.

Double-8 mm.

9.5 mm.

Obtainable from all  
photographic dealers

Ask for 'Gave-Art'



Gevaert Limited  
London, N.W.10

### GEVAPAN MICRO 23 REVERSAL

Practically without grain. Yields crisp brilliant positives for projection. Perfect panchromatic rendering of all colour values.

### GEVAPAN SUPER 26 REVERSAL

Extreme speed, wide exposure latitude, fine gradation, very fine grain and perfectly anti-halo. Panchromatic. Suitable for indoor as well as exterior work. ●

### GEVAPAN ULTRA 32 REVERSAL

Panchromatic and specially coated for filming by artificial light. Its enormous speed (4 times faster than Gevapan Super 26) opens up new filming possibilities.

### PACKINGS (Sold inclusive of processing)

16 mm. 50ft. and 100ft. daylight loading spools.

8 mm. 25ft. and 50ft. daylight loading spools of double-8 film. Chargers containing 33 ft. single-8 fitting Movex, Nizo, etc. cameras.

9.5 mm. 30ft. (approx.) rolls in tins of 3 rolls for darkroom loading into chargers. 50ft. and 100ft. daylight loading spools.

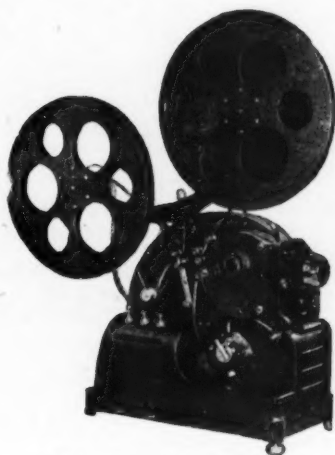
# The Film Library & Exchange Service

314 GARRATT LANE EARLSFIELD

LONDON, S.W.18

## THE PATHE 'SON' CAN BE YOURS NOW

9.5



9.5

**SOUND and SILENT**

YOUR PRESENT PROJECTOR TAKEN IN  
PART EXCHANGE.

H.P. Terms : Details upon application.

*Carriage Free in Gt. Britain.*

*Price Complete : £78*

### ORDER FORM

SEND \_\_\_\_\_ TODAY

PLEASE SEND ME CARRIAGE FREE ONE PATHE 'SON', for which I  
enclose £78.

NAME (Block Letters) .....

ADDRESS .....

THE FILM LIBRARY AND EXCHANGE SERVICE.

LONDON, S.W.18

Telephone : BATTERSEA 7217

521

# CINE SNIPS

## PROJECTORS

Ditmar 9.5/16mm. AC/DC 250 watt. List £91 12 6	£70 0 0
Pathe "Gem" 9.5mm. 100w. List £37 10 0	£29 0 0
Kodascope 50, converted to 50R	£16 10 0
Johnson Diascope for 2 x 2 slides 250w. List £14 10 0	£9 18 6
G.B. Model 38, strip projector. List £30 0 0	£18 10 0
Specto 16mm. 30v. 100w. List £36 0 0	£24 10 0

## CAMERAS

9.5mm. Dekko f/1.9 Dallmeyer	£24 10 0
9.5mm. Pathe H, f/2.5. List £28 13 4	£19 10 0

## MISCELLANEOUS

G.I.C. Animated viewer 8mm. List £25	£9 10 0
Ferquin Animated viewer, 8mm. List £29 10	£10 10 0
Attachments for Ferquin—8, 9.5 or 16mm. each list £9 7 6	£4 10 0
16mm. Sound Programmes special offer Features and shorts—2hr. programme 40/- for 3 nights hire. Also, 8, 9.5 silent, 9.5 sound and 16mm. silent library available, please send for catalogue.	

## Sundries and accessories

Available from stock all sizes of reels, cans, splicers, re-winders, drive or take-up belts, projector lamps, film cement.

# HOARES

**THE SPOT ● DERBY**  
TELEPHONE - - 44760

## HOLDINGS

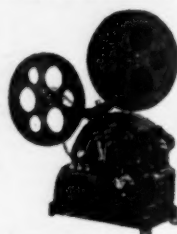
### A 'SON' For YOU!

Another handsome addition to the Pathe Family

9.5mm.

Pathe

'SON'



£78

or H.P.

Terms

Why not SWOP your present Silent machine for a New Pathe 'SON' talkie.

We give Generous Allowances!

**HOLDINGS FIDELITY FILMS**

39 Mincing Lane, Blackburn. Tel. 44915

## BLACKBURN

## BAKER

### & HYMAN LTD. ★

16mm. Sound Films:

#### CONTRABAND

starring: Conrad Veidt and Valerie Hobson

#### COUNTERBLAST

starring: Robert Beatty, Mervyn Johns, Margaretta Scott, Nova Pilbeam.

#### THE DUDE GOES WEST

starring: Eddie Albert and Gale Storm.

#### GHOSTS OF BERKELEY SQUARE

starring: Robert Morley, Felix Aylmer, Yvonne Arnold.

#### GUILT IS MY SHADOW

starring: Patrick Holt, Elizabeth Sellars, Lana Morris and Peter Reynolds.

#### THE HASTY HEART

starring: Ronald Regan, Patricia Neal and Richard Todd.

Send for our new catalogue. All films stocked in our Library at Leeds.

Agents for **Debie, B.T.H.** and **Victor Sound Machines**

Telephones—LEEDS 32366 (4 lines)

Telegrams—BAKMAN, LEEDS.

★ **FILM DEPT., PORTLAND CRESCENT, LEEDS, I**



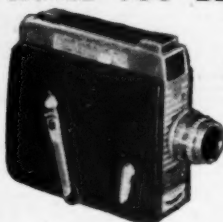
# LEWIS NEWCOMBE LTD

41, Old Bond St



London W. 1.

## SHALL YOU BE WISER IN A YEAR?



Lucky indeed is the man who has never been "sold a pup". Barely a day passes without our meeting some unfortunate being who, without previous experience or any form of guidance, has purchased out of date or inferior equipment — and to whom the passage of a few months brings the realization of having been "had".

The selection of cine materials calls for wise counsel, expert opinion and a sympathetic approach to the needs of the individual. This you should obtain from any reliable photographic dealer, and certainly you will get it at 41, Old Bond Street. Here you will also find a selection of cine apparatus absolutely without parallel in quality, backed by a service that is second to none — and better than most.

### 16mm. MAGAZINE KODAK "ROYAL"

Latest of the magazine loading cameras by Kodak, the 16mm. 'Royal' is fitted with the phenomenal factory coated  $f/1.9$  'Ektar'. Provision is now made for single exposures in addition to the normal operation

at three speeds, and another breakaway from previous designs is the totally enclosed telescopic viewfinder with conveniently placed exterior setting lever. The 'Royal' is streamlined in appearance and among modern cameras of precision and quality £121 16 8.

### THE PAILLARD-BOLEX PROJECTOR MBR

The name Paillard-Bolex has long been synonymous with precision engineering, and from them comes this ultra-efficient 8mm. projector Model MBR. Operating off either AC or DC mains, from 110-250 volts, this machine incorporates its own resistance, which makes for extreme portability with universal operation. All the light you need is there, the 500 watt lamp allowing projection of even the densest films, with a coated objective yielding maximum crispness. Optional power or hand rewind is yet another feature, and all controls are nicely grouped. We like especially the rotary action of the motor/lamp switch, with its fast emergency return to 'off'. Room lights, too, come under the control of the projectionist, as power for a table lamp may be fed from the machine. The audible warning of too low a projection speed is perhaps a refinement better demonstrated than described, and we invite you to see the machine in our Bond Street showrooms. Fully descriptive literature is available, and the machine is priced at £68 0 0.



### GUARANTEED ITEMS AVAILABLE NOW

8mm. Eumig, double run, model C.3, fitted with  $f/1.9$  factory coated Solar. Built in exposure meter the control of which also sets iris diaphragm, 3 speeds, and single shots, in good condition, complete with case ... £32 10 0

8mm. Paillard Bolex L.B. factory coated Kern Paillard  $f/2.8$  Yvar, in focusing mount, 4 speeds, case, new ... £39 17 6

Dekko Model 110, double run 8mm., fitted  $f/1.9$  Dallmeyer, 4 speeds, built in exposure calculator, secondhand ... £39 10 0

G.B. Bell & Howell Sportster,  $f/2.5$  factory coated TT & H Mytal, 4 speeds, built in exposure calculator, as new ... £47 10 0

Bell & Howell Filmo Companion 8,  $f/2.5$  Anate, 4 speeds secondhand ... £35 0 0

8mm. Revere Model 50,  $f/2.8$  coated Anastigmat, built in lens hood, exposure calculator, 3 speeds, new ... £41 17 6

8mm. Revere 80,  $f/1.9$  Dallmeyer, in focusing mount, 4 speeds, s/h £35 0 0

8mm. Kodak 855,  $f/2.7$  factory coated Kodak Ektanon, single speed, new ... £43 0 0

8mm. G.B. Bell & Howell Viceroy, turret head, fitted  $f/2.5$  factory coated TT & H Mytal, 4 speeds, single shots, new ... £68 12 2

16mm. Magazine Cine Kodak,  $f/1.9$  Anast. 3 speeds, case, secondhand ... £68 10 0

16mm. Paillard Bolex H.16, turret head, latest Multi-focal finder model, fitted  $f/1.4$  Kern Paillard Switar factory coated, multi speeds and all trick effects, new ... £286 0 0

16mm. Bell & Howell Speedster, magazine loading, 4 speeds and single pictures, fitted  $1\frac{1}{2}$  Extol, standard thread, interchangeable, secondhand ... £82 10 0

8mm. Kodak Kodascope 846 projector, 200 watt lamp, 200ft. arms, built in resistance, new £33 0 0

9.5mm. Dekko Model 119, 500 watt lamp, 400ft. arms, separate motor and lamp switches, power rewind, as new ... £36 0 0

16mm. Kodascope Model E, 300 watt lamp, 400ft. arms, built in transformer, case, secondhand £39 10 0



G.B. Bell & Howell Model 621 16mm. Sound Projector  
Price £244.

### ACCESSORIES

Zeiss Moviscope Animated Viewer, 8mm. model ... £37 4 0  
16mm. ... £38 15 0

### ACCESSORIES

## CAMPKINS OF CAMBRIDGE

offer from stock

### CINE CAMERAS

Kodak 8/55, 8mm., f/2.7	£43 0 0
Pathe 'H', 9.5mm., f/2.5	£28 13 4
B. & H. 8mm. Sportster, f/2.5	£37 9 3
B. & H. Viceroy Turret 8 with f/2.5 and with f/1.9 focusing.	Write for details.
G.I.C. 16mm., f/1.9	£59 17 6
Miller 9.5mm., f/1.9	£22 10 0
Ensign 16mm., f/3.5	£17 10 0
Paillard/Bolex 8mm. Turret	£130 0 0
Kodak 16mm. Magazine, f/1.9	£69 10 0
Kodak 16mm. BB, f/1.9	£42 0 0

### PROJECTORS

Pathe 'Son' 9.5mm. Silent/Sound	£78 0 0
Pathe Vox 9.5mm. Silent/Sound, recently reconditioned by Pathe	£49 17 6
Dekko 16mm., 500w.	£30 0 0

### FILMS

Pathe 9.5mm. in Baby Chargers	11 6
Pathe 9.5mm. in H. and P. Chargers	11 6
Kodachrome 9.5mm. H. & P. Chargers	30 0

Pathescope's latest film catalogue still available, 2/- post free.

### CAMPKINS CAMERA SHOP

(Cine Department)

1 Rose Crescent, Cambridge.

Tel. 2999.

## ASSOCIATED CINE EQUIPMENTS LTD

353, BEXLEY RD. ERITH, KENT

ERITH 2543

FOR QUALITY AND VARIETY OF STOCK. PROMPT ATTENTION TO ENQUIRIES, H.P. ON MANY ITEMS.

### Projectors

8mm. G.B. Bell-Howell "606". As new	£49 10 0
9.5mm. Pathe "Gem". As new	£29 0 0
9.5mm. Specto 100 watts. New. Latest	£37 10 0
16mm. Zeiss Ikon. 500 watts. Excellent	£35 0 0
16mm. Kodak "EE" 300 watts. Excellent	£27 0 0
16mm. Bell-Howell 57M. 300 watts. Exclt.	£37 10 0

### A SOUND PROPOSITION FOR 9.5mm. & 16mm.

"GEM" AND SPECTO OWNERS!

Without alteration, your machine becomes a SOUND PROJECTOR when used with the unique ACE SOUND UNITS. 42 gns. Send for brochure.

### Cameras

8mm. Bell-Howell "Sportster". As new	£49 10 0
8mm. Kodak Eight-55, f/2.7. latest	£43 0 0
9.5mm. Pathe Webbo "A". 50ft. mag.	£34 8 0
16mm. Kodak Magazine, f/1.9 interchangeable lens, etc. Automatic loading	£69 0 0
16mm. Ditmar, f/1.8 lens, built-in coupled P.E. exposure meter, 50ft. spools, exclt.	£68 0 0
16mm. Pathe Webbo Super, 2 lenses. Brand new	£210 0 0

Large selection of 8, 9.5 & 16mm. camera Film. SPECIAL OFFER. Gevaert 26" and 32" 9.5mm. in tins 3 x 30ft. Dated September '52 £1 5 0. MANY UNREPEATABLE CLEARANCE ITEMS. Send for list. Full details of any apparatus upon request.

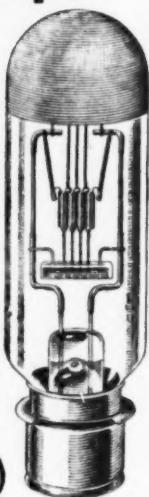
# How to make projector lamps stay brighter longer...

1. Use a lamp of the correct type and wattage.
2. Don't move projector while lamp is on.
3. Run projector at correct speed.
4. GET A MAZDA!

There is a Mazda Projector Lamp for every projector. The wide range includes types suitable for slide projectors, 35 mm film-strip projectors and 16 mm., 9.5 mm. and 8 mm. motion picture projectors, sound or silent. Each one of them is tough—but even a

Mazda Lamp may be damaged by vibration while it is burning. It is heat-resistant—though even a Mazda may give way if deprived of the cooling air stream in which it is designed to operate. It is accurately made, it gives an even light and maintains its output well throughout its life.

Mazda Projector Lamps have a 'rated life' which varies, according to type, from 25 to 100 hours. Treated with reasonable care, they commonly exceed their rated lives. But even the best lamp burns out in the end. So it's a good idea to keep a spare lamp always handy!



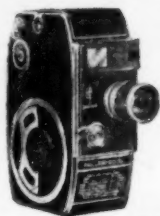
**Mazda** projector lamps stay brighter longer



THE BRITISH THOMSON-ROUSTON COMPANY LIMITED, Crown House, Aldwych, W.C.2

4383

# THE BEST VALUE TODAY



**PAILLARD L8 CINE CAMERA**  
A pocketable 8mm. camera of the highest quality. Variable speeds, focusing f/2.8 bloomed lens. Price  
**£59 17 6**

**DON'T FORGET**  
good condition apparatus commands an excellent price at 2 St. Stephen's Parade, Westminster Bridge, S.W.1.

## .. IN CINE CAMERAS ..



**8mm. B. & H. SPORTSTER**  
Easy loading, 4 speeds, single picture. Exposure guide, 12 1/2 mm. f/2.5 lens. Complete in case **£57 18 4**



**CINE MODEL WESTON MASTER II**

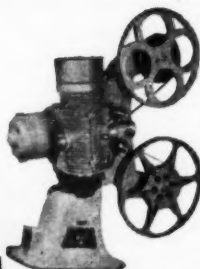
The new slim Weston II now available as a Cine Master, for £11 15. (E.R. Case 29/9). Special H.P. Terms £2 15 deposit and 11 payments of 17/- or 5 of 35/-.

**8mm. CINE KODAK**  
with f/2.7 coated lens and tubular finder. Streamlined body and takes double run film.

**£43 0 0**

Case **£3 9 4**

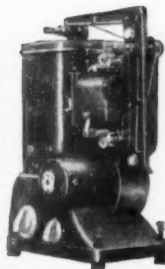
## .. AND PROJECTORS ..



**8mm. B. & H. Model "606"**

All gear drive. 400 watt lamp. Still picture device, automatic loop former, removable condenser for cleaning. Takes 400 ft. spools. Taylor Hobson coated lens. Built-in resistance.

**£63 0 0**



**SPECTO 500**

With many more improvements. Rotary switch, built in resistor for 200-250v. AC/DC 800 ft. capacity spool arms.

8mm. **£39 15 0**

9.5 or 16mm.

**£48 10 0**

Dual 9.5/16mm.

**£56 0 0**



# WESTMINSTER PHOTOGRAPHIC



2, ST. STEPHEN'S PARADE, WESTMINSTER BRIDGE, S.W.1.	TRAfalgar 1611
121, CHEAPSIDE, E.C.2.	MONarch 2918
119, VICTORIA STREET, S.W.1.	VICtor 0669
111, OXFORD STREET, W.1.	GERard 1432/2239
24, CHARING CROSS RD., W.C.2.	TEMple Bar 7165/9377
81, STRAND, W.C.2.	TEMple Bar 9773/9221
149, NORTH STREET, BRIGHTON	Brighton 28596

# CITY SALE & AMATEUR CINE

## I, LEADENHALL STREET, E.C.3

Avenue 1154 & 6153  
Easy Payments—Items over £10  
25% Deposit. Balance 12-24 months

We are now established at 1, Leadenhall St., E.C.3, and with our correspondence and mail order department considerably enlarged, we are in an even better position to deal with your kind enquiries and orders. Send them along—large or small—for prompt and expert attention. Cameras, Binoculars, Enlargers, Cine Equipment, Lenses, Still Projectors—we have them all, many second-hand at attractive prices.

### Secondhand Projectors, Cameras & Lenses

9.5mm. Pathe H cine camera, 2.5 Anast. lens	£22 10 0
9.5 & 16mm. Specto Dual Educational 250 watt projector, 1 1/2" & 2" lenses, 900 arms	£50 0 0
16mm. 50ft. G.I.C. cine camera, 1.9 Cinor lens coated	£38 10 0
16mm. A7 Keystone cine camera, 2.5 Wollensak bloomed, vari. speeds, L. case	£45 0 0
16mm. Mod. B. Siemens cine camera, 2.8 lens	£23 0 0
16mm. Ampro projector, 750w. transformer and case	£47 10 0
16mm. BB. 50ft. cine Kodak 1.9 Anast Comb. case	£42 10 0
16mm. Debris sound projector with amplifier speaker and case, Cash only	£80 0 0
16mm. Specto Standard cine projector, 100 watt, 2" lens	£27 10 0
16mm. Paillard Bolex cine camera, 20mm. f/1.5 Dallmeyer speed W.A. lens, 1" f/1.5 Dallmeyer speed, 3" f/3.5 Laack Dyalter lens, L. case	£150 0 0
16mm. BB. Cine Kodak 1.9 lens interchangeable, L. case	£45 0 0
16mm. Standard 100 watt Specto projector, A.C. & D.C. model	£30 0 0
16mm. Mod. EE 300w. Kodascope projector, 2" & 3" lenses	£40 0 0
16mm. B. & H. Mod. SU cine projector, 750 watt	£30 0 0
2 1/2" Dallmeyer Mautle large B. & H.	£6 0 0
2 1/2" Dallmeyer Super-lite lens, coated standard	£3 3 0
2 1/2" f/1.9 Dallmeyer Cine lens loc. mt., bloomed	£16 16 0
2" x 2" GB Strip & Slide projector 4" f/3.5 Kershaw lens, 100 watt lamp, built in transformer and case list price	£30
2" x 2" Aldis 250 watt slide projector, case	£13 17 6

### Secondhand 16mm. Silent & Sound Films

Approx. 400ft. Silent £15 0 per reel. Beanstalk Jack, Cartoon (1). Do Detectives Think, Comedy, Laurel & Hardy (2). Love & Hisses, Comedy (2). Stadium Thrills (1). Andy Takes a Flyer, Comedy (1). 16mm. Silent Movie-paks at £2 15 0 per reel. "Colonels Cup," "Chimps Jamboree," "Lawless Frontier." Approx 400ft. Silent, 16mm. Royal Silver Wedding in Colour £3. 16mm. Sound, Approx. 300ft. G.B. News Reels (unspooled, 12 only) (send for details) each £15 0. 16mm. Sound Movie-paks at £3 15 0 per reel. Titles: Royal Mothers (1). Count Basie and his Band (1). Royal and Happy Event (1). America's Wonderland. New England Holiday, Shanghai Today. Many Secondhand Items & Oddments.

## 90-94, FLEET STREET, E.C.4 CENTRAL 9391

EASY PAYMENTS AVAILABLE ON ALL APPARATUS OVER £10. IN VALUE. 25% DEPOSIT, and the balance in 12, 18, or 24 months. WRITE FOR DETAILS.

### Secondhand Camera Offers

16mm. Model B.B. Cine Kodak, f/1.9 lens, and Tele lens, case	£52 10 0
16mm. Magazine Cine Kodak, f/1.9 lens, case	£73 10 0
16mm. Paillard Bolex, triple turret, 5 speeds, back wind, rear focusing, 25mm. f/4, 16mm. f/2.8, and 75mm. f/2.8 bloomed lenses, leather case	£202 0 0
9.5mm. Pathe Motocamera, 'H' f/2.5 lens	£18 18 0
9.5mm. Pathe Motocamera, de Luxe, f/3.5 lens	£16 16 0
9.5mm. Pathe 'Webb' 50ft. load, f/1.9 lens, and f/3.5 tele lens	£54 10 0

SEND 6d. FOR A COPY OF OUR NEW CINE LIST GIVING FULL DETAILS OF ABOVE AND MANY OTHER MODELS, INCLUDING NEW CAMERAS AND HUNDREDS OF ACCESSORIES.

### Secondhand Projectors

8mm. Bell & Howell 606 screenmaster, 400 watt lamp	£34 10 0
8mm. Universal projector, 500 watt lamp, transformer	£29 10 0
8mm. Keystone, built in resistance, 100 watt	£18 18 0
8mm. Kodascope de Luxe, 250 watt	£28 10 0
8mm. Kodascope, 100 watt	£15 0 0
16mm. Siemens Standard, forward and reverse, 250 watt	£32 0 0
16mm. Kalee, 500 watt, still picture, and reverse	£48 10 0
Bolex G.916 dual projector, 500 watt lamp, still picture device, reverse movement	£48 10 0
9.5mm. Pathe 200B Projector, 200 watt lamp resistance	£25 0 0
9.5mm. Pathe Webb Sound/Silent machine, 400w., complete with speaker, amplifier, transformer, case	£148 0 0
9.5mm. Specto, 100 watt, built in transformer	£28 10 0
9.5mm. Pathe Home Movie for 30ft., 60ft. films	£6 0 0

### GET THE BEST FROM YOUR HOLIDAY FILMS WITH A NEW PROJECTOR

8mm. Bell & Howell 606 Screenmaster, 400 watt	£63 0 0
8mm. Specto, 500 watt, 800ft. arms	£39 10 0
8mm. Dekko 500 watt, f/1.6 lens	£45 0 0
9.5mm. Specto, 500 watt, 800ft. arms	£48 10 0
9.5mm. Pathe Gem, 12v. 100 watt lamp	£37 10 0
9.5mm. Pathe 'Son' sound and silent, 5 watt undistorted	£78 0 0

WE HAVE EVERY CURRENT 9.5mm. FILM IN OUR LIBRARY. Feature, Drama, Comedy, Travel, Educational, etc. SEND FOR LIST AND DETAILS OF HIRE. 8mm. and 16mm. Libraries also available.

# EXCHANGE LTD. SPECIALISTS

63-66, CHEAPSIDE, LONDON, E.C.2  
CITY 1124-5

## BOLEX STEREO MOVIES



## STEREOSCOPY WILL LEND YOUR FILMS THAT EXTRA TOUCH OF DISTINCTION AND ORIGINALITY

At long last it is now possible for owners of "H16" BOLEX CAMERAS to produce three-dimensional films.

Stereoscopic Motion Pictures are just as easy to shoot as ordinary ones in both Black & White and Colour. The Bolex Stereo produces pictures of striking relief and creates a perfect illusion of reality. All objects stand out from the background in their true perspective and in bold natural relief. The screen seems no longer a blank wall but a 'Magic casement' opening out on to a world which is a true image of the real thing.

The Stereo attachment is interchangeable like an ordinary lens. It is fitted with special twin 12 $\frac{1}{2}$ mm. f/2.8 Kern Yvar

Coated fixed focus lenses. This enables all subjects from four foot to infinity to be in focus.

We are arranging demonstrations at an early date. You may send your name and address now for early data about this new wonderful process. Just a postcard marked "Stereo," City Sale & Exchange, 64 Cheapside, E.C.2.

## NEW CAMERAS & PROJECTORS

- H16 Paillard Bolex triple lens turret, critical focusing, back wind, automatic film loading with f/1.9 coated lens ... ..£164 16 0
- 16mm. f/2.8 Yvar coated wide angle lens ... £30 3 9
- 75mm. f/2.8 Yvar coated telephoto lens ... £51 12 0
- 16mm. Bell & Howell model 70DE triple lens turret optical finders 7 speeds back wind with f/1.9 coated lens ... ..£275 0 0
- 16mm. G.B. Bell & Howell model 603 magazine 5 speeds single frames with f/1.9 coated lens £97 10 0
- 16mm. Bell & Howell 200T 2 lens turret with f/1.9 coated lens and leather case ... ..£165 0 0
- 16mm. Keystone model A9, 7 speeds 100ft. spool loading with f/2.5 fixed focus coated lens £68 15 0
- With f/1.9 coated lens in focusing mount £93 7 2
- 16mm. Model Keystone A12 with the above specifications but with a 2 lens turret fitted with f/2.5 coated lens ... ..£87 0 5
- With f/1.9 coated lens in focusing mount £110 17 1
- 16mm. G.B. Bell & Howell model "621" sound and silent speeds 750/1,000 watt lighting 12 watt sound output 2,000 ft. film capacity, with 12" speaker and transformer ... ..£264 0 0
- Model 621 Compact with the above specifications but fitted with a built in 6" speaker ... ..£237 0 0
- 16mm. Ampro Stylis, 750/1,000 watt lighting, with 8" speaker all in one unit and transformer ...£192 10 0
- 16mm. G.B. Bell & Howell model "613", 750 watt lighting stills and reverse projection 800ft. arms £87 10 0

## S/H CAMERAS & PROJECTORS

- 9.5mm. Pathe Motocamera, f/3.5 lens, price £11 10 0
- 8mm. American Bell & Howell Filmo, f/2.5 lens 4 speeds, single frames ... ..£39 15 0
- 16mm. Model BB Junior Cine Kodak f/3.5 lens, 50ft. spool loading ... ..£27 17 6
- 16mm. Victor Model 4, 3 lens turret, f/1.9 lens in focusing mount, 5 speeds critical focusing, 100ft. spool loading, new De Luxe leather case £92 10 0
- 16mm. Cine Kodak Magazine, f/1.9 lens 3 speeds, leather case ... ..£65 17 6
- H8 Paillard Bolex, triple lens turret, 5 speeds, critical focuser, semi-automatic loading, fitted with f/1.9 1" f/1.4 Leitz Hektor and 1 $\frac{1}{4}$ " f/1.9 Dallmeyer lenses, leather case ... ..£135 0 0
- 9.5mm. Standard Dekko, f/2.5 lens ... ..£16 16 0
- 16mm. GeBescope LS16, Sound and Silent projector, 500 watt lighting, 8 watt sound output, 1,600ft. film capacity complete with speaker and resistance for AC/DC mains ... ..£85 10 0
- 16mm. Lydell Sound projector, 300 watt lighting, 5 watt sound output, with speaker and transformer—needs slight adjustment—to clear ... £45 0 0
- 16mm. model 601 G.B. Bell & Howell, sound and silent speeds, 750/1,000 watt lighting, 12 watt sound output, with speaker and transformer ...£175 0 0
- 16mm. Arrow, 500 watt lighting, still picture device £37 10 0
- 16mm. Victor, 400 watt lighting, automatic film trip to prevent damage to film ... ..£38 17 6
- 16mm. G.B. News reels on spools ... ..19 6







# Amateur CINE WORLD

VOL. XVI. NO. 6

OCTOBER, 1952

Published from Link House, 24 Store Street, London, W.C.1, on the 15th of the month preceding the month for which it is dated. Annual subscription 14s. post paid. Overseas 15s. or \$2.10.

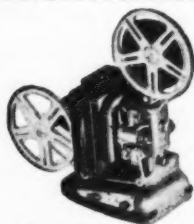
Edited by Gordon Malthouse

Assistant Editor, Peter Jordan

## CONTENTS

Leader Strip: So Much To Do. By The Editor	530
The Case for Two Hobbies. By Douglas Goodlad	531
Don't Despise the Fixed Focus Lens. By H. A. Postlethwaite	533
Pre-Shooting Technique. By Brian Gibson	535

Running Commentary: See In The Dark. By Sound Track	539
The 9.5mm. Reel. By Centre Sprocket	541
Ideas Exchanged Here	543
Everyday Problems of a Film Editor. By Julien Caunter	550
Heightening the Dramatic Moment. By K. A. S. Pople	554
Odd Shots. By George H. Sewell, F.R.P.S.	556
At Your Cinema: Ups and Downs. By Leslie Wood	559
Five Students in Heidelberg. By Charles Carson	563
Try Your Hand at Make-Up. By Iris Fayde	566
Fair's Fair Play Dates	568
Where to See the 1951 Ten Best	569
From the Other Side of the Counter	570
A Refined "Son". By C. R. England	571
A.C.W. Test Bench	573
Cine Bookshelf	574
News from the Societies	578
Films for the Home Show	582



### PAILLARD - BOLEX M8R 8mm. PROJECTOR

With 500 watt lamp. Split second threading, 400ft. capacity and very silent running £68 0 0

### NEW SCOPHONY-BAIRD MAGNETIC TAPE MARK II RECORDERS

Incorporating twin-track technique giving one hour's recording. Uses high-coercivity tape, giving excellent frequency response between 50 and 10,000 c.p.s. Simple to operate and supplied with microphone, mains lead and one reel of tape. £68 5 0

### WONDERFUL VALUE IN SECONDHAND PROJECTORS

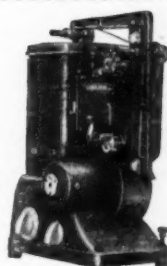
#### SILENT:

Kodascope Home Eight Projector and case £15 15 0  
Pathescope Home Movie Motor and super attachment £9 10 0  
Pathescope Home Movie with super attachment £8 10 0  
Pathescope 200B with resistance and case £22 10 0  
Specto Standard, 100w. £25 0 0

Specto Dual 9.5/16mm., 250w. Perfect £39 10 0  
Bolex G.16, built-in transformer, 500w, case £73 10 0  
Dekko 126, 500w., shop-soiled £40 0 0

#### SOUND:

Amprosound Premier "20." Complete, 750w. £135 0 0  
Victor Model 40 with transformer and 8ft. screen £110 0 0  
1 only Blimp case for B.T.H. 301 Projector £3 16 0  
also 2 only 21" T.T.H. lenses for B.T.H. 301, unmarked, each £8 15 0



### NEW SPECTO 500 PROJECTORS

Excellent projection with even greater brilliance. Designed for use on both A.C. and D.C. supply, the Specto 500 watt has a built-in resistance, thus retaining compactness. With 800/900ft. Spool Arms.  
8mm. Model £39 15 0  
9.5mm. 1 1/4" coated lens £48 10 0  
16mm. 2" coated lens £48 10 0  
9.5/16mm. Dual Model £56 0 0

# 4 GOODRAMGATE YORK TEL 2700

## SO MUCH TO DO

In this issue our dealer contributor sadly draws attention to the fact that the average movie-maker is nowhere near as expert as his still colleague who (he says) has a much wider grasp of the theory of photography and can converse knowledgeably on optics, sensitometry, composition, filters and the like. He's quite right, but there is something more to be said.

Still photographers can be classified in three broad groups: those whose chief interest lies in the chemistry of photography, the 'pictorialists', and those who use photography as a tool (in industry, medicine and, indeed, almost the whole field of human endeavour). It is unusual for the first to turn out a good print. Many of them cheerfully admit that they don't even try. They get their fun not from the end product but from the means.

The third group are also very well-informed on all those aspects of technique which they need to use. The second, who have greater catholicity of tastes than the other two groups, are not, in the main, so technically expert; even so they know more about photography than the average amateur cinematographer.

But it would be very surprising if they did not. They must know how to compose and expose a single shot. The cinematographer has to learn how to expose a hundred related shots. Movement in the frame provides an additional complication; so do the demands of shot matching and continuity. And that's only part (and not the most important part) of the job.

Our dealer friend hazards the opinion that a pre-occupation with prosceniums, wipes and splices results in too little time being spent on acquiring a theoretical knowledge of photography. But these three things are all aspects of presentation. The still photographer is also concerned with presentation, but in a much more restricted way. He has to mount his print and, if it is hung, there must be adequate showmanship in its display.

And just as there is a large body of photographers not primarily interested in taking pictures, so are there many amateurs who are not interested in taking films. They get great pleasure out of showing other people's, and it is therefore to be expected that they should be concerned with prosceniums and the like.

The fact is that there is less for the still photographer to learn and do, and he is thus better able to perfect his technique, but it is also true that because the movie-maker is concerned with so many aspects of technique, he tends to skip the lot.

Certainly one sympathises with the dealer's

view that more attention should be paid to photography. After one has sat through hundreds of feet of dizzy pans and drunken movement, one hails even a series of stills with relief. The danger is that this natural reaction tends to elevate unduly the film in which the cine camera has been used as a still camera. So long as it is orderly and the individual shots are nicely composed, it too often gets a higher rating than it deserves.

Knowledge of the theory of photography is a most valuable asset, but since the amateur cannot tackle every element of film making simultaneously, he does best to concentrate first on the planning, and only secondly on the photography. Let him learn all he can about the pre-shooting stages and editing, for as he comes to assemble his film it will be forcibly brought home to him that bricks cannot be made without straw. But if he starts out by concentrating on camerawork, the pleasing pictures on the screen may woo him from the editing bench and he may never learn to make a film.

Revolutionary advice? It is certainly exaggerated, and we have over-simplified the problem, but at least let us all agree that camerawork must *never* be regarded as the be-all and end-all.

### A.C.W. BADGE

We are sorry to have to announce a small increase in the price of the *Amateur Cine World* badge, made necessary by a rise in the cost of materials. We have had to put up the price, as from today, from 1s. 6d. to 1s. 8d. post free. And another apology: when we first published details about the badge we gaily announced that from time to time we hoped to offer the wearer reprints of material of permanent interest from the magazine. We had no idea then of the tremendous demand there would be for the badge, but now that we are wiser we have regretfully to own that the numbers issued make the scheme quite impracticable.

Badges have gone out to almost all English-speaking countries (yes, even to Borneo: greetings to Mr. Yusuf, the solitary wearer. We hope he will soon make contact with other readers) and to many foreign countries.

The A.C.W. badge, which helps you to recognise, and make contacts with, fellow enthusiasts, is available from these offices (Link House, 24 Store Street, London, W.C.1). Please remember that it is post free, so don't enclose a stamped addressed envelope with your remittance.



Your hobby is sailing? Well, like Bill Martin, whose film "A Day With Looe Sailing Club" was one of the 1951 Ten Best, you'll find it an excellent subject for a film. And there's the newsreel angle, too. Members of the Canterbury ACS are here seen taking shots for their record of Kent Yachting Week at Whitstable (Ensign Auto-Kinecam for general beach scenes and close-ups and Bolex H.16 for shots at sea and telephoto work). Such a record could well find a place (perhaps the finale) in a film about yachting.

## THE CASE FOR TWO HOBBIES

By DOUGLAS GOODLAD

We were looking at some of the prize-winning films in the Club's competition. One of them—in the "cameo" section—was about model aircraft. This little film showed us, in shots as sharp as a new coin, how a model aeroplane is built and, in the tragicomic ending, how such a model can crash and so sadly waste a vast amount of patience and skill.

Although this film lasted only five minutes or so, we obtained a pretty thorough knowledge of how that patience and skill had been used. Not only was the image crisply focused, but the story was also satisfyingly defined—and there was a good reason for this. The maker of the film knew his subject; he had also made the model aeroplane.

The amateur movie-maker will always find it an advantage to have at least two hobbies. You may think that you could not afford the time—or the money—for another. But that depends on the hobby. Perhaps you already have one which you have never thought of filming.

My views were clearly echoed in the July

issue of *A.C.W.*—in W. Martin's description of how he made the Ten Best film, *A Day With Looe Sailing Club*. He "fused" his two hobbies, he said. I feel sure that, unlike the other sort of fuse, this one was never in danger of being a failure, and that he made a good film because he was thoroughly familiar with his subject.

The second string to your bow should provide plenty of opportunities for shooting, and you may score a gold on the Ten Best target! In case the symbols £ s d are rushing towards you like an advancing title, let me say at once that Hobby No. Two need not cost anything.

### Introducing Action

I have several hobbies in addition to cinematography. One of them is botany—or, to put it less grandly, and more accurately, wild flower recognition. I do buy the odd book on the subject, but otherwise it costs nil.

Yes, but is it a promising subject for a film? After all, flowers don't move, except when they nod in the breeze. Certainly I didn't want my films merely to look like the "Flower Lovers' Guide", slightly animated. I have had to find ways and means of introducing action—and, of course, I have had to invent a story, since every film must have a clear theme: a peg to hang on.



You're interested in railways—model or the real thing? Fine material here for a film. Rochdale Festival F.G. are making use of it for a film play, "Frenchman's Treat." The railway authorities (and others) gave generous co-operation, as this still indicates. They even advised the club on the type of engine they ought to film in order to secure shot matching. But if your taste doesn't run to film plays, what about a film on some aspect of railway work?

In one flower film I have used puppets, both to help to tell the story and to introduce interesting movement. The title is *Poor Man's Garden*. It has a commentary on tape. An early sequence contrasts cultivated flowers with flowers of the open countryside. A puppet representing the "rich man" is seen in his garden offering his puppet lady one of his choicest roses. And we see the "poor man" sitting on a stile, picking petals off a daisy . . . "she loves me, she loves me not".

The rich man has some exotic water-lilies. The poor man has water-lilies, too, handsome if not so exotic. Both kinds are shown. And what about the rich man's showy snapdragons? A glorious mass of toadflax matches them. Milord uses coltsfoot for his cough; milady finds soapwort good for her complexion. Their puppet doctor introduces other herbs.

#### **Autumn Sequence**

An autumn sequence ends the film, and the poor man is seen working in the rich man's garden, burning all that's left of summer's glory. Autumn hues and the flames serve to bring the film to a close in the manner of the sunsets of travelogues.

Sometimes the only "script" for a sequence has been in my head. That's the beauty of filming a hobby; the material is ready-made. But don't let this encourage you to be lazy! You must not merely string shots together. You must have a story.

Knowing what you do and don't want is half the battle. I have found that once I have decided on a theme, the script for a flower film has almost written itself. That's because I know my buttercups and balsam. Perhaps—with wild flowers—you would not find the going so smooth, but you

probably know a good deal more than I do about angling or foreign stamps, and if either is your hobby, you could make an interesting film of what might be called your auxiliary pastime.

Like wild flowers, these subjects may seem too static for filming. But don't be put off so easily. Where's your ingenuity? Canal-side rows of anglers watching their floats will never make a movie. You might, however, introduce humour as well as movement by contrasting an angler's frenzy to catch the train for a fishing excursion with his tranquility when he gets there.

#### **Not Just a Newsreel**

Film interesting club activities such as hatchery work and stocking. I can see hauling in a seine making a fine series of shots. Film your big annual fishing match, newsreel fashion, but don't be content with just a newsreel. Use it as part of a documentary.

The angler's background can be some of the finest of our scenery, ensuring some grand pictorial shots. As in a sports short, you can demonstrate the correct use of the fly for salmon and trout, and the float for carp or roach. What about taking it up, you non-angling cinematographers?

Philately may at first seem completely unpromising. But as with other hobbies, thought and contrivance can put life into what appears to be an unrewarding subject. If the stamp collector is taking a holiday abroad, he can make an unusual travel film by using stamps as motifs to introduce the material he shoots. A scenic stamp could preface views, and stamps depicting trades, costume and other aspects of life abroad could be followed by the real thing. Photographing stamps, of course, calls for the

(Continued on page 558)

# DON'T DESPISE THE FIXED FOCUS LENS

Says H. A. POSTLETHWAITE

From the outset I had set my heart on a big aperture lens. I had been using  $f/2$  in a still camera for years and years, and the thought of working with anything less in cine seemed like stepping backwards. So I didn't even consider the possibility of making pictures with a fixed-focus lens and smiled when I was offered a camera with  $f/3.5$ .

Well, in due course I got a camera with  $f/1.4$ —and a fine lens it is. But later still I also acquired a fixed-focus camera of the simplest type, and now I smile when I think of my early insistence on an "advanced" instrument. For during the past year I have used the simple camera more than the big fellow with its turret of lenses and its dozens of refinements. And when I project a bit of family film taken partly with one camera and partly with the other, I cannot tell which bit was taken with the big fellow and which with the little chap.

## Convenient to Carry

The word "big" explains why the fixed-focus camera is used so often. One can carry it slung over one's shoulder almost without knowing it is there, but the 3-lens camera is heavy and bulky, and while it is ideal for serious work, it can be an encumbrance for casual snapshotting. And it is decidedly not the camera to use when one is chancing one's arm without a tripod.

*Crouch End A.C.S. chose a Sunday morning to avoid the crowds when they took shots for their current film play of the hero rushing to catch his bus. The member on the extreme right on the other side of the road controlled the action and the camera until the player made his appearance round the corner.*

In point of fact, I have used the  $f/1.4$  lens at full aperture only twice, and on both occasions a smaller stop would have been good enough with a faster film. The light reading on a Weston meter has to be as low as 1.6 before it is necessary to open up to  $f/1.4$ , even by artificial light and with a medium speed film. It is seldom one wants to film under such poor conditions. With a film as slow as Kodachrome,  $f/1.4$  is appropriate only when the Weston light reading is down to 6.5.

## Not So Much Difference After All

Now  $f/3.5$  is two and a half stops slower than  $f/1.4$ , which means one and a bit stops slower if Super XX is put in the camera instead of Super X. So there is not as much difference as appears at first sight.

Incidentally, there is a very simple way of remembering the relationship between successive apertures (i.e., stop numbers). It is this: "one stop less" is always either seven-fifths or ten-sevenths (whichever you like) of the aperture you are using. In other words, apertures always run in the sequence 5 : 7 : 10 : 14, etc. For example,





f/4.5, which is five times 0.9, progresses to seven times 0.9 (f/6.3) and then to ten times 0.9 (f/9), and so on.

The reason is simple enough. The f/number varies inversely with the diameter of the lens opening (it is the lens-to-film distance divided by the diameter of the lens opening) but the amount of light the lens lets through varies according to the area of the lens opening. And area varies according to the square of diameter. Now the series 5:7:10:14 when squared becomes 25:49:100:196, which for all practical purposes equals 1:2:4:8. So the amount of light passing through the lens is halved when the f/number is multiplied by seven-fifths, or by ten-sevenths.

### Same Depth of Field

But, to revert to the relative virtues of f/1.4 and f/3.5, I was a bit hesitant at first about ever using the f/1.4 lens at full aperture for fear of getting out-of-focus results. However, focusing is not so very critical. F/1.4 in a 1" lens has the same depth of field as f/2.8 in a 2" lens, and those who have used a Leica at f/2 will know that with a little experience it is possible to get amazingly sharp results and an illusion of considerable depth.

Of course, the Leica has a rangefinder, but when a cine camera is used at close range it is common practice, unless it has a critical focusing device, to measure the distance to the principal object, and that is just as good as using a rangefinder.

But if f/1.4 is reasonably easy to use, f/3.5 is ten times easier. If the f/3.5 lens has the same focal length as the f/1.4 lens (i.e., one inch on a 16mm. camera) it will give sharp focus at full aperture to the same extent as a simple "still" box-camera with a lens working at f/14.

If it has a shorter focal length—and my f/3.5 lens has a focal length of 20mm.—the depth of field will be even greater, and there

is simply no need to worry about focusing at any aperture except for close-up subjects within five feet of the camera. For close-ups one uses a supplementary lens—and there you are!

Supplementary lenses are merely simple positive lenses. Before the war one could buy them for 6d. each, and they work to a very simple rule. The object to be photographed must be the same distance from the front of the supplementary lens as the focal length of that lens. This is irrespective of the focal length of the principal lens.

So if one has a supplementary lens of 36" focal length, an object 36" from the front of that lens, when it is attached to the camera, will be sharp. And if the supplementary is a 9" lens, objects at 9" will be sharp. The portrait attachment for my fixed focus lens has a focal length of about 50", and it gives good definition when the subject is anything between 3'6" and 5' away.

### Second Choice

I like the wider angle of the 20mm. lens. Perhaps it is because I have been a still photographer all my life that the wider angle seems more familiar. With a turret camera the wide angle lens would always be my second choice in preference to a long focus lens. The 20mm. lens is midway between the normal 1" lens and the usual 15 or 16mm. wide angle lens and—well, I like it.

Of course, the simple camera has its limitations. There is no frame counter and the footage indicator is far from accurate; the smallest aperture is f/16, which is sometimes not small enough. There is no rewind, and the camera does not take 100ft. spools. The lens is not bloomed, and it is rather a bother to take it out when a hair gets in the gate. But the finder is remarkably accurate and allows for parallax, loading is very simple, and the camera fits into the hand most conveniently.

### Short Lengths

The British Amateur Cinematographers' Central Council are to present two shows of international competition films at the Gaumont-British Theatre, Wardour Street, London, W.1, on Oct. 16th and 17th at 8 p.m. Tickets (3s. 6d. numbered and reserved and 2s. 6d. unreserved) may be obtained by personal callers at the British Film Institute, 164 Shaftesbury Avenue, London, W.C.2, or by post (stamped addressed envelope, please) from Denys Davis, 56 Brook Street, London, W.1. The programme will include *Paris*, the Dutch film which won the premier UNICA award last year.

"The Shooting Match", a new annual competition for films taken on their stock, is announced by PatheScope, Ltd. Three shields and six certificates will be awarded, and copies of the prize-winning films will be loaned to cine clubs. Entries should be despatched between Jan. 1st and Jan. 31st, 1953. Entry forms

are printed in the PatheScope Monthly, obtainable free from your dealer or direct from North Circular Road, London, N.W.2.

With the entry of R.K.O. Radio into the 16mm. field, all the famous film producing companies are now represented in this gauge. Among the 28 films which comprise R.K.O.'s first programme are Walt Disney's *Bambi*, Orson Welles' *Citizen Kane*, *Fort Apache* (John Wayne and Henry Fonda), *I Remember Mama* (Irene Dunne), *Mad Wednesday* (Harold Lloyd), *Mighty Joe Young* and *The Window*.

A course of five lectures on colour cinematography is to be given by the British Kinematograph Society at Ealing Studios, on Oct. 6th and the four following Monday evenings. Subject include principles, methods and processes, colour photography from the cameraman's point of view, and processing. The fee is £1 1s. for members and £2 2s. for non-members.



# PRE-SHOOTING TECHNIQUE



*Progress report  
on the  
making of a  
simple  
beginner's film  
(the first  
appeared in  
last month's  
issue)*

By  
**BRIAN  
GIBSON**

*Camera loading needs care. The camera team is supervised by one of the 'instructors'.*

**P**lans for making our beginners' film were complete. Everyone had a copy of the script; our two actors had ransacked old clothes baskets for suitable disguises; we had two rolls of film. Now all we had to do was to go ahead and shoot.

Soon after lunch one Sunday, we gathered for our first filming session, intending to carry on until the evening. A few comparatively long filming sessions are usually more satisfactory than a number of brief evening meetings in which so much time can be spent in setting up and taking down the equipment that there is hardly any time left for shooting.

## **Initiation**

While our two lighting 'experts' were checking over their cables and switchboards, our all-girl camera team were initiated into the mysteries of the Ensign Kinecam. They were all for loading it with film straight away, but we insisted that the first thing to be done before loading any camera was to clean it thoroughly. Odd specks of dust inside the casing can be removed by giving it a good blow, but the vital thing is to check the gate, which *must* be kept spotless.

An important piece of camera-case equipment is a good quality camel-hair

brush for cleaning the pressure pad and film guides. A favourite spot for dust to accumulate is just above and below the slot through which the claw operates, while the actual gate aperture is often a nesting place for hairs and specks of dust as well. It is sometimes rather a problem to get at this part of the mechanism, as the pressure pad behind the gate gets in the way. The simplest method of reaching it is to remove the lens (in our case, by swinging the turret head to an 'empty' position), and adjust the shutter until it opens; then gently clean the edges of the aperture with the brush.

As most of the dust inside the gate comes off the film (from the leaders and trailers particularly) it is important to clean the gate thoroughly after every roll has been through the camera. There are enough potential snags in film-making without seeking more, and a little care in keeping your equipment clean is time well spent.

We practised loading the camera with a length of dud stock several times, and then Trixie took a deep breath and broke the seal of our first roll of film. We told her not to be afraid of pulling out a reasonable length to provide enough to give a really good grip on the take-up spool. If you

give yourself only just enough film to tuck into the slit, you can easily get caught by the film slipping out as soon as the spool starts turning. You won't know anything about it until your camera jams (during an unrepeatable shot, of course), and it comes out like an unleashed clock-spring when you open up the side to have a look!

#### **All Set**

After checking that the perforations are properly engaged with the various sprocket teeth, and the end is securely tucked in to the core of the take-up spool, press the button and let a few inches of film run through the camera so that you can see that everything is functioning properly. Then put the lid back, and you're all set. Some purists, by the way, always stick the end of the film to the take-up spool with a piece of the adhesive tape which sealed the film can, thus making certain that it doesn't come adrift. If you do so, warn the laboratory.

The best way of running off the leader is to take the lens off again, and then let the camera run until you see some perforations—or the end of the leader—passing through the gate. Set your footage counter to zero, swing the lens back into position, and you are ready to shoot. On reversal stock, the

leader and trailer is sensitive film, and a nominal 100ft. roll is actually about 112ft. long, there being some 7ft. of leader and 5ft. of trailer. (The exact lengths vary with different makes. Full details were published in *A.C.W.* some time ago.)

Everything before the first set of perforations will be cut off by the laboratory during processing, so unless you know that they have passed the gate, you will lose anything shot before them. The trailer after the last perforations is usually removed as well, but if a really vital shot is known to have run over-length, write in bold letters on the carton "Exposed on to Trailer—Do Not Cut Off", and it will almost certainly come back to you complete.

#### **Checking Film Through the Gate**

On the negative film, such as we were using, lengths of non-sensitive film are spliced on as leaders and trailers, so no amount of pleas to the laboratories will do you any good if you run on to the trailer! The trick of checking visually through the gate aperture when the usable film starts is worth remembering, as it ensures your having the full length to play with, and avoids the uncertainty of running on until you "think it should be all right".

The final thing done before we were ready for shooting was to stick part of the instruction leaflet on the side of the camera, so that we always knew the type of film in use, whether it was a 50ft. or 100ft. roll or some odd length. We did this because the camera was being operated by a variety of people, and was also used for other purposes by its owner in between our own meetings.

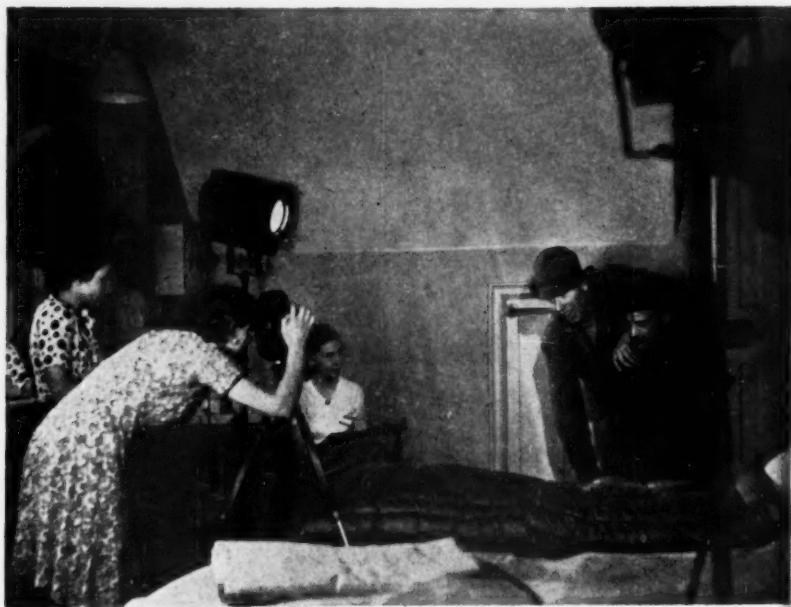
#### **Lighting Equipment**

With the camera ready for use, we turned our attention to the lighting gear: two light stands with two small photofloods in reflectors on each, another stand holding a No. 2 photoflood, and—most valuable of all—two 500 watt spot-lights. They were of very uncertain age, and one projected a perfect image of the lamp filament, so we used this solely for backlighting, where the shadows did not show. It did not seem too much, at first sight, but the essence of good lighting is to have light and shadow—a state of affairs which cannot exist when the 'lighting plot' of any scene consists of ringing the acting area with as many photofloods as the fuses will stand.

The basic principle of all lighting is to have one main light source, known as the 'key light', and to build up everything else after it has been arranged. The first shot planned was one showing our two tramps



A tag stuck to the side of the camera helps identification of the film and provides a useful space for making notes.



*The first shot of the beginners' film is taken—by an all-girl camera team.*

entering a bedroom, seeing a bed, and making simultaneous dives for it. The camera position had already been chosen during our early reconnoitres. We set our main spotlight to cover the acting area, filling the hard shadows thrown with two photofloods, each concentrated on a separate area so that there would not be two shadows thrown from the same object on to the background. Our second spotlight was put outside the door, and provided a rim-light on the backs of the two actors as they came into the room, thus picking them out in slight relief against the wall.

#### **Check the Meter Readings**

Although black and white film can accept fairly wide ranges of contrast, it is as well to take an exposure meter and check the readings at the brightest and darkest areas. If necessary, adjust your lights so that the contrast ratio is not much higher than 4 or 5 to 1, for average shots.

Dennis had brought along his Weston meter, and a Norwood Incident Light meter was also available, enabling an interesting comparison to be made between two distinct methods of exposure determination. Dennis had not used his meter with our

H.P.3 film, and as the Norwood's owner had previous experience of the stock, his readings were accepted as accurate, for the Weston consistently gave exposures of some  $\frac{2}{3}$  of a stop wider open when set to the recommended speed rating. High-speed negative film is not as grainy as is sometimes supposed, but any tendency towards over-exposure is liable to make the grain more apparent, so it is usually safer to err on the side of slight under-exposure if there is any doubt at all.

We had agreed that the various jobs would be changed around among the members of our unit, in order to give everyone as much experience as possible. For the first day Margaret and Wendy looked after the camera, Trixie acted as director, and Charles was appointed continuity and (much to his chagrin) official wardrobe mistress. We were running all our lamps through sliding resistances—a most valuable lamp-saving device—and we started rehearsals with the lamps on 'low', bringing them up to 'high' only for the final rehearsal and for actual shooting.

Even at rehearsals, we ran through a complete routine to get everyone used to what they should do. At the start of every



The two players take an interest as well when a Norwood exposure meter is demonstrated. This meter works on the incident light principle.

take, the director would call out: "Lights!", and wait for a verbal assurance before continuing that all the lamps were fully up. "Camera" would not be followed by "Action" until "Shooting" had been received from the camera operator. Complicated? Perhaps, but we considered it worthwhile, for we never once had any false starts through folk not being ready.

The camera operator had a similar set of standing instructions: "Focus, aperture, wind motor, and set viewfinder" (the latter referring to the parallax correction arrangement on the Ensign). It soon became a routine, and no retakes were ever necessary on this score. A deliberate drill pays every time. Don't rush at everything! Take your time, and make sure that everything is as right as it can be before shooting a single frame.

#### Asking For Trouble?

We were proposing to have a different director for every filming session! Asking for trouble? Certainly to attempt a serious production under such conditions would be inviting disaster, but we were aiming at a light-hearted cameo film which would give everyone as much varied experience as possible. The director's main job is, of course, to show the actors what he wants them to do, but amateur actors can rarely follow explicit instructions. It's best for the director to show them roughly what he wants, and then to let them interpret the scene in their own way, correcting them from time to time.

Always listen to what your actors have to say, and let them feel that they are taking an active part in building up the story. After all, they are doing the work! Rehearse a scene over and over again, until you have moulded your actor's actions to what you want, and never try to force your will upon

him from the start. It won't work!

A director must always be on the look-out too, for excessive gesticulation. Amateur actors nearly always try and act larger than life, but the camera emphasises every gesture.

Encourage your cast to talk to each other during shooting to get animation into the scene. We wanted a shot of our two tramps tossing up for the privilege of sleeping in comfort in the one and only bed they had found. The action made it quite clear, but we told them to chat among themselves as they did it, and call properly as the coin was flipped up. Coin? Well, no! Tramps and money do not usually go together, so we gave them a crown bottle top to use, and they solemnly cried out "Cork" and "Plain" as it was tossed.

#### What Was It Like?

At the end of our first day's shooting we were smitten by the common urge: we wanted to see what we had got! We had shot 55ft., so we ran off another 5ft. and cut the roll there, taping the loose end carefully down. The laboratories will usually accept "short lengths" (i.e., less than the full length of the roll), provided they are at least 25ft. in length. Write the approximate footage on the carton, and don't forget to include the batch number if you are sending the second half of a roll, and the original carton has been used for the first half.

Our negative stock was sent to the laboratory with the instructions: "Normal Development—Ungraded Print", which meant that the negative would be given a standard development (because we hopefully assumed that all our shots were correctly exposed) and that the print would be made at one printer light intensity throughout. This would leave the negative free from any of the grading notches, and there would be no problems when the time came to make the final edited print.

The film was posted off and we settled down to gnawing our knuckles for the next few days until we should know the worst.

**SOUND TRACK** explains why the T.V. camera can almost

# SEE IN THE DARK

There can be few more insidious things than the Creepie-Peepe, the small, portable television camera carried around at American political conventions, unobtrusively taking pictures of such fascinating subjects as politicians biting their nails, or lighting cigarettes when they are supposed to be at their devotions.

The reason that this interests the cinematographer is that television can get a picture under lighting conditions quite impossible with Super XX and  $f/1.4$ . Moreover, since the picture brilliance is merely a matter of amplification with the TV camera, they are likely to outstrip us still

The average TV fan has scant idea of how a television camera works, and how it can film so well in dark places, so the illustration, which shows the fundamental arrangement of the instrument, may be of interest. The gate consists of a metal plate coated first with a thin insulating film and then with a granular photo-sensitive material. Each grain is in effect a miniature photocell, with a small capacity between itself and the metal plate.

## Signal Sent in Two Parts

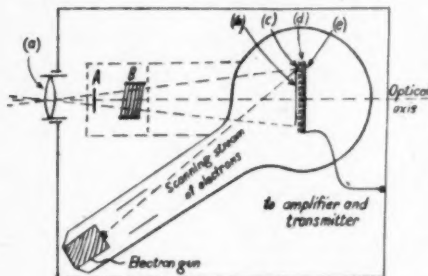
The picture is focused on to this gate. An electron gun is then set up to scan the gate area, and as its electron stream passes over each grain, it releases any charge locked up by this grain from the effect of light having fallen upon it. In this simple way, a current is obtained, for every instantaneous position of the scanning beam, proportional to the light intensity at that position.

The signal to be transmitted from the TV camera is thus in two parts: a square wave denoting each scan of the picture width, and a variable wave, giving the current strength and thus the light strength at every point along that scan. The TV receiver has the two-fold job of scanning in precise synchronization with the camera, and of reproducing in the form of light the current strength at all points along each scan.

Obvious, then, that as the boffins improve both the sensitivity of the photo-electric granules and the acceptable degrees of amplification, the TV cameras will be able to see more and more easily in the dark! But you get a very fair picture if you film your TV screen at  $f/1.5$  with the fastest pan films, so who's worrying?

## DIZZY

High-speed machinery is always fascinating. Turbines running at 30,000 r.p.m. used to be quite a sensation, though speeds around 50,000 r.p.m. are now common. But it is seldom realized that the glass scanning-block in the standard Kodak High Speed camera, which runs at 3,000 frames per second, rotates at a cool 90,000 r.p.m.—though admittedly it does so for only a little under two seconds at a time, for it takes only this length of time for the camera to expose a



The TV camera. (a) camera lens, (b) picture gate, (c) granular photosensitive material, (d) insulating layer, (e) metal plate. The transparent screen A and coil B permit shooting in dim light, and are an elaboration used only when necessary.

further, because a film of speed, say,  $45^\circ$  Scheiner would still leave them ahead, and such a speed is neither talked of yet, nor within the scale of any exposure meter I have seen.

So let us face the fact that one day, perhaps quite soon, a shot in a newsreel will appear that has been filmed from the TV screen, simply because there was no other way of doing it! It might even become commonplace for newsreel men to go around with the baby TV camera only, transmitting their pictures to their head office, where cameras would record the items selected for making newsreels; these will always be needed, for the repeats of the live broadcasts, though it may become easier to record them electronically than in the form of film frames as at present known.



100ft. reel of 16mm. film. These cameras scan the moving film with the glass block in the same way as most movie-viewers, but in what one might call a rather more strenuous way.

### LOSING THE LOOP

One of those phenomena that completely baffle some projectionists, especially if they are fairly new to the game, is the increase during projection of the top loop. Everything is perfectly O.K., the picture looks fine, then suddenly to your consternation you see that the top loop has grown from its usual shape to an unwieldy snake. With apologies to the audience you stop, open the top sprocket cradle, and reset the film to the correct loop length. Sometimes you found the film was riding correctly on the top sprocket, sometimes not, but you must get going again as quickly as possible and there is no time for an inquest.

The explanation of the phenomenon is that the film has wandered sideways out of the cradle; the tips of the sprocket teeth have then advanced it by friction and, these tips being at a larger diameter than the root diameter, the film is fed forward too fast, hence loop size increases.

The cause is a bent feed spool: bent to the extent—and, unhappily, this is not rare—that one or other cheek at last coaxes the film out of the direct line of feed into the sprocket cradle. The less common case of the film returning to its correctly-threaded state is due either to an exceptionally good guiding roller in the top cradle, or to a counter-impulse in the opposite direction by another distorted part of the top reel cheek.

So when/if this top loop trouble hits you, do not start thinking your claw mechanism is out of order. Look for the tell-tale marks of the sprocket teeth as the clue that the film wandered from the top cradle.

### CLEANING THE LENS

You can now walk into a chemist's shop and buy a booklet of lens cleaning tissues, or even (rather meantly) take a free sample, to "test for yourself". So there's no excuse whatever for having a go at camera or projector lenses or filters with odd bits of cloth or handkerchiefs.

It's queer what different scales of treatment are given by the "average cinematographer" to his various optical components. In my experience, he usually:

(1) over-cleans the camera lenses. Under normal conditions, they really only need the gentlest wipe about twice a year.

(2) grossly over-cleans filters. I have seen these *breathed* on, followed by vigorous rub-

bing, indicating finger marks which should not have got there. The danger of rubbing is that it mechanically unsettles all cemented filters. Besides, it generates static electricity, which in turn attracts particles of dust to the glass surface.

(3) rather casually cleans projector lenses—and this is probably the best thing for them.

(4) entirely forgets the condenser and, worse, the mirror in an indirect-lighting projector. These can collect a lot of dust and, in some cases, oily fluff: the light output of the machine is then gravely impaired. And the odd thing is that these two components are not of high optical quality, so that quite a bit of brisk cleaning will do them no harm, whereas any vigour applied to the soft glass, or optical coating, of a camera lens can easily be dangerous.

### THE WAY IN

Every student of the cinema will be pleased about the opening of the Telecinema in October, but it will need quite a bit of support to *keep* it open. Obvious difficulties with commercial distribution make it essential that entry should, in most cases, be restricted to people belonging to some body or institution: in this case, the necessary formality is the simple one of becoming an Associate of the British Film Institute.

You have to pay 5s. a year for this, but not only does it provide the entrée to the Telecinema on production of card (and, of course, admission fee) but you get, too, a monthly digest of critical comment, by a bunch of leading critics, on the best few films of the month. Make a note of the B.F.I. address: 164 Shaftesbury Avenue, London, W.C.2.



Please remember the date: Dec. 31st, 1952. It's the last day for receipt of entries for this year's Ten Best competition. A silver plaque like this may well be yours.





### Camera Overhauls

When I deal with my correspondence, I sometimes think of dividing it, Caesar-wise, into three parts: the puzzled, the triumphant and the complaining. Each is equally welcome. I like to see someone get his teeth into a problem, and if he cannot find the information he wants in a cine handbook, I am always ready to help as best I can. If ever I am stumped myself, I can always appeal to the audience—that's you!

The triumphant reader is more rare, but particularly welcome because his solution to a problem may be of general interest and therefore material for the "9.5mm. Reel". In an inverted way, this applies also to the grouser. A sprinkling of grouses shows that nine-fivers are not complacent. A glut of grouses on one topic shows that someone else is complacent.

Since my notes advising a regular camera overhaul, readers have told me distressing tales of indifferent work and overcharging for this job. All the evidence goes to show that the camera manufacturer does a good job when overhauling his own products, and does it at a reasonable price. After all, his reputation is at stake and, being familiar with the ins and outs of his own work, he knows how to get the best out of it. But apparently some independent firms—well-known ones, even—sometimes let you down.

### Testing for Faults

If your camera was made on the Continent and there is no longer an agent for it in this country, you have no choice but to get the overhaul done independently. I suggest you then write to your dealer, stating the model of your camera and (if this is the case) that it is working satisfactorily, but saying you want a routine cleaning and oiling. If the quotation is reasonable and you have the job done, test the camera immediately on its return.

Positive film, which is always useful for titling, is ideal for this work. Its slow speed—about 17° Scheiner—makes you use a wide lens aperture, and if you develop it

in a fine-grain developer, it is almost grain-free and will show up any out-of-focus effects quite readily. Of course, the image will be a negative (for you will not attempt the full reversal process), this film stock being intended only for the develop-wash-fix-wash routine.

If your test reveals any fault with your camera, take up the matter with your dealer at once. Be sure of your facts, be clear, concise and polite, but also persistent. Although he may not be keen to accept responsibility for indifferent workmanship, he will be even less willing to leave you dissatisfied and believing him to blame.

Incidentally, Pathscope adopt the excellent plan of returning with each of their cameras overhauled, a few inches of test film exposed in it as described above. It



A young member of Gwent C.C. of Newport (Mon.) takes a tracking shot the easy way. But vibration is likely to prove a problem.

would save a lot of argument and bad feeling if every firm doing camera overhauls did the same. I should insist on getting a test film if I sent my camera for a major repair.

The test usually shows a path with numbered cards at 2-yard intervals from which to judge the accuracy of lens focusing. No wise man would try to fool a customer by sending him a piece of mass-produced "test film" exposed in another camera, for the outline of a gate mask is almost as distinctive as a finger-print, and it is fairly easy to establish whether the film was indeed exposed in your own camera.

### Library Overhauls

Another current grouse is that many of the Pathscope silent films are now badly dated. Of course, we want to keep *Caligari*, *Metropolis*, *Pitz Palu* and the like in the

list, but some new blood is evidently in demand. Nor is drama the only section of the catalogue for which a transfusion has been asked, for up-to-date travelogues would be equally welcome.

When this subject is raised, someone usually points out that 9.5mm. library films are cheaper than either 16mm. or 8mm. Judging from my correspondence, however, nine-fivers would gladly pay a little more for some more recent films. Many travelogues would be easy to sub-title for silent use and, in drama, such films as the Mexican *Portrait of Maria*, French and Italian films issued here in sub-titled versions and, more recently, the Japanese *Rashomon*, are all suitable for direct re-issue as silents. Moreover, they are all well worth seeing more than once, and this should be a first consideration in choosing films for inclusion in a library.

I have no more influence over the policy of Pathescope, Ltd., than the humblest reader of *A.C.W.*, so if you have strong views on what should or should not be included in a film library, by all means write to me, for I shall be interested to hear from you, but write also to Pathescope Ltd., so that they can keep abreast of your likes and dislikes.

### Good Splices

One of the blessings of 9.5mm. is the virtual invisibility of a neatly made splice when it is projected. On 16mm. almost the whole overlap appears on the screen and is much more obvious. On 8mm. matters are even worse because of the greater enlargement. Make the best of your good fortune and if you have yet to edit your holiday films, see that you do the job neatly.

A clumsy splice with an excessive overlap and cement spread over adjacent frames (causing cockling and stiffening) will often pass well enough through a sprocketless projector. I must confess that when I was using a Pathe Imp, my splices were anything but neat, yet they gave me no trouble. However, when I graduated to a sprocket-fed machine, I found them so clumsy and stiff that they would not pass round the feed sprockets without risk of losing registration between sprocket teeth and perforations.

When this happened, loops were lost and film damaged. Consequently I had to undertake the miserable job of re-making every single splice in several reels of film. The moral is obvious—get a splicer or splicing block and learn to do the job properly.

It is not easy to scrape off exactly the right amount of emulsion when making a splice. Even with the most expensive splicers, you

will often find a narrow band of clear film is left on one side of the splice. If this occurs in the sky portion of the picture, or if the subject has generally light tones, the clear band is of little account. But on dark-toned subjects, or on a splice between a fade-out and fade-in, a bright flash will appear on the screen during projection.

The cure is to black out the offending area neatly. Indian ink is of no use for this as it goes "crazy", but blooming ink does the trick. Your cine dealer probably has it in stock or will be able to get it for you for, as the writer of "From the Other Side of the Counter" pointed out a little while ago, once this ink was recommended by *A.C.W.*, there was a keen demand for it.

### Sharp Cut-ins

When you get down to editing your films, you often feel the need for a few extra shots to bridge gaps in continuity. In many cases, suitable close-ups will fill the bill and these you can take in the back garden. Clothing and lighting, including *direction* of lighting, must match other shots in the film, but background troubles can be solved by shooting from a low angle so that only the sky is visible.

If you use a fixed-focus camera without adding a supplementary lens, there is an incidental advantage in using a sky background even when another suitable one could be found. Your depth of focus tables may tell you that at, say,  $f/10$  subjects as close as  $3\frac{1}{2}$  ft. will be substantially sharp. Nevertheless, while a foreground subject may be passably sharp, a background at 20 ft. will be pin sharp, because the lens is focused for this distance. Consequently, attention slips from foreground to background. When you use the sky as a background, this trouble does not arise because clouds seldom have outlines with contrast high enough to be distracting and, in any case, they are in no better focus than a subject at 10 ft.

### Is it a Good Print?

When a friend or a library offers you a film, do you put it straight on your machine and hope for the best? You *should* examine it on a rewinder first, of course, but then the friend or library *should* have done that, too. A good idea of the condition is obtained if you hold the reel broadside on to the light and look through it. A mint library print appears quite uniform, whereas any splices or dragged perforations show immediately because they slightly space the layers and "let the daylight through". With very little practice, the neatness of splices can be judged in this way, too.

# IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," Link House, 24, Store Street, London, W.C.1.

## ART OF THE SILENT FILM

Sir,—J. Verney suggests that early films, like many amateur films, seem slow by modern standards because they are silent in an age of sound. When talking films arrived in the commercial cinema, the critics complained that sound had slowed up the pace! But, as dialogue can add interest which will prevent a lengthy film or sequence from becoming boring, the slower sound film often *seems* to move faster.

It is a mistake, however, to assume that either the pace or the greater subtlety of acting in a modern film is entirely due to the change to sound; apart from long dialogue sequences, the professional film would probably have, almost reached its present form, in the normal course of progress, if synchronised sound had not been invented. Indeed, some of the later silent films are not so vastly different from those of today (e.g., *A Cottage on Dartmoor*, available on 16mm. from the N.F.L.).

## Many Problems

The silent fiction film, so much easier technically for the amateur than synchronised, poses many artistic problems. Without the help of speech, both dramatic emphasis and intelligibility of the story must be obtained without exaggerated gesture by careful scripting, photography and editing. Skilful scripting is needed to avoid long or numerous speeches, since titles interrupt the action, and it is irritating to audiences to watch people speaking for long, when they cannot hear the words. Above all, the pace must be right; if it is too slow, the film will be tedious, for there is no conversation to sustain the interest. Yet, if it is too fast, there will not be time to develop character, dramatic tension, and climaxes; and in extreme cases the film can become unintelligible or ludicrous.

It is not surprising that the amateur does not always master these difficulties when making silent story films, but this is no reason for his giving up making them and turning to documentaries. Rather should he get down to the problems and produce something really worthwhile. In making a

silent film he is not, as with other arts, merely following the footsteps of the professional; he is continuing (and, be it hoped, advancing) an art no longer practised by professionals.

HASLEMERE, SURREY.

A. D. ERAUT.

## PROFESSIONAL PRACTICE

Sir,—It was only after a recent visit to a professional studio that I realised how many answers to my problems were already provided in professional practice. I found that the Mitchell camera had to be racked across to a viewing position, so the professional cameraman is no better off than I am with my Bolex and an angular alignment gauge. I was told that a first print for a Technicolor first feature costs around £20,000 (4s. a foot, in fact), which made me think that Kodachrome wasn't so bad!

The professionals mix arc and tungsten lighting even with colour film, using gelatin in front of the arcs. I usually reckon to illuminate my scenes to a level giving an aperture of f/8 on Super XX or HP3; despite all their lighting equipment I understand they reckon to use f/3 or f/4.5 on anything but the smallest set, and favour Plus X (presumably because of the negligible grain?). All this gives me heart to attempt much bigger things!

To conclude, I was recently filming scenes with my H16 of the last of the London trams. I am rather shy about using a tripod in London streets and had my wife with me for moral support. I was slightly blocking the footway near the tram stop at Westminster Bridge when a chap walked up to me. I thought he was going to grumble about my being an obstruction, but all he did was to whisper in my ear: "Like to swap that for a Pathe H?"

LONDON, S.W.5.

MICHAEL V. SALMON,  
M.B., B.S.

## 8mm. IN THE PRIZE LISTS

Sir,—I think I should say at the commencement of this letter—and not at the end, as seems to be the habit—how much I enjoy A.C.W. I mean that, for it is obvious that you are the binding force—the nerve

centre of a large and happy band of cine enthusiasts throughout the land; without you we should be a conglomeration of single, ineffective units.

Some lone worker residing at Six Mile Bottom may, in the fastnesses of his lonely existence, produce the best amateur film ever made. How could we learn of—and enjoy—the product of his genius, and he, the glow of achievement duly recognised, if we had no A.C.W. and no Ten Best Competition?

Ah! How could any genius, in any part of the country, who belongs not to that most select band of 16mm. workers (all 16mm. men seem to be non-smokers and non-imbibers, bless 'em—they have to be!) hope to gain any recognition, under existing conditions? I may have produced a perfect gem on 8mm. (on the other hand, I may not!), but has an 8mm. entry ever been among the Ten Best?

The 9.5mm. and 8mm. users cry out for you to regularise this injustice, Sir! Surely the measurement of a winner isn't the width of the film used, but the inspiration and the cunning which the man has packed into his effort—whatever gauge is used.

I joined the Hull club last November—a raw novice. I made a 50ft. 8mm. comedy for our competition in January, and, to my astonishment, they gave me the third prize. They said the idea was novel; the exposure was horrible, and I used a Eumig Electric, which ran at about 12 f.p.s.

HULL. EDGAR WHITING.

Injustice, Mr. Whiting? We plead not guilty. 8mm. has figured in the prize lists—though admittedly very infrequently: the last occasion was in 1948. On the law of averages alone it would be reasonable to expect more prize-winners in 16mm. than in 8mm. or 9.5mm. because so many more 16mm. films are entered.

#### PRINTING EXPOSURES

Sir,—May I suggest a solution to the problem raised by Mr. Verney (Sept.) regarding the exposure necessary when using the camera as a printer? As usual in exposure matters, highlight gives the answer. From the camera position, point the meter at the printing light and divide the reading obtained by three. Correct the aperture thus obtained for the filter factor of a piece of clear acetate stock and set the camera accordingly.

The theory behind this system is seen easily when one considers that a highlight in the master print corresponds to the printing light as masked by one thickness of clear acetate. I have used this method very successfully with monochrome stock, and there is no reason why colour should not respond equally well.

With regard to the Wycombe films, will future contributors to this series please take warning that the copyrights of the titles, *Wycombe Strikes Back*, *The Wycombe Wolf Man*, and *Abbott and Costello in Wycombe* are vested in the writer!

CIRCLE 9.5mm. C.C. J. MURRAY.

#### 18 ft. PICTURE

Sir,—There was some rather adverse comment on screen width and screen brightness in the August A.C.W. I refer to the letters of Mr. Freeman and Mr. Hamill. I disagree entirely with Mr. Freeman's idea. True, 11ft. is a bit big for 8mm. with a 500 watt lamp, but it can be done.

The other night our club screened a feature film with two G.B.-Bell & Howell 601 projectors, and the screen width was 18ft. We were using 750 watt lamps, and the illumination was satisfactory. This was six times the size Mr. Freeman recommends (matt white screen).

I would like to add that A.C.W. has been a great help to me in my problems, and I am sure it always will be.

MAHELREIGN, S. RHODESIA. P. RIGBY.

#### SCREEN BRIGHTNESS

Sir,—As a postscript to my letter on this subject (Aug.), I would like to suggest the use of an exposure meter for measuring the brightness of an illuminated screen. The makers have informed me that a Weston Master Cine meter will read approximately 5 (on the low scale) when directed towards a surface of the recommended brightness—10 foot lamberts.

LONDON, N.21. L. J. FREEMAN.

#### AMATEUR STATUS

Sir,—Mr. Tony Rose is a contributor in whose articles I find much commonsense and good advice. Imagine my horror, then, on reading the puerile remark in the last paragraph of his letter in the August issue—that we should get rid of "the ones with talent and imagination" as well, if we intend to exclude professionals.

What bearing has this remark on professional participation? It cannot be that Mr. Rose implies that only professionals possess these qualities! As to his points (1) and (2), is the majority of amateurs really interested in providing cut-price filming facilities for public bodies and a training school for the professional cinema? I think not.

I am sorry Mr. Rose has taken umbrage, because my original letter was aimed not at *Portrait of Wycombe* in particular, but at

Another letter which catches my eye is Mr. K. F. Howes-Howell's. May I add my plea to his for further details of Mr. John Aldred's animated viewer?

UXBRIDGE. R. WILLIAMS.

R. WILLIAMS.

Sir,—I was most interested in reading your paragraph, "From Serial to Feature Film", but the idea of condensing a full length serial into a feature film is by no means as new as you appear to imagine. Some years ago Universal did precisely the same thing with their 12-episode serial, *Jungle Mystery*, which starred Tom Tyler and Cecilia Parker. The experiment was an interesting one but the condensed version tended to be somewhat jerky and contained so much fast action that it became rather tedious. If you have ever listened to an omnibus edition of radio's Dick Barton you will gather what I mean.

TUNBRIDGE WELLS. JACK HARDY.

Sir,—You have forwarded many letters to me since you published my circuit of the 931A multiplier in the Oct., 1949, *A.C.W.*, but in most cases the writers presumably did not see the correction in the following issue. I hope, therefore, that space can be found for the corrected circuit, for a large number of readers seem to be building this unit, although it is four years since details were published—which goes to show that *A.C.W.* is never scrapped.

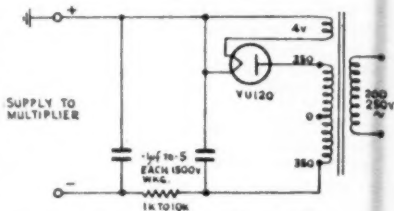
LOSTOCK HALL, PRESTON. S. F. HANNAFORD.  
Thank you, Mr. Hannaford! We have been quite astonished by the interest aroused by the multiplier.

Sir,—Mr. A. T. Forman's letter on travel films (Aug.) is most interesting and timely. While in general one agrees with your comments, it is apparent that your sympathies are with the more dramatic type of film rather than with the travel film.

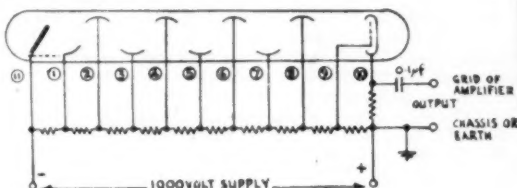
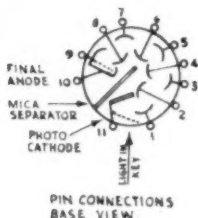
The two types are as the poles apart. There is no doubt that you and your coterie of judges are far more tolerant of quite serious faults which appear in the kind of film you prefer than of similar faults in travel films which rely mainly upon their aesthetic appeal. The reason why the travel film never gets into the prize list is not because less care is taken in its production or because it has more faults but because its aim and purpose are not fully appreciated.

Mr. Forman is absolutely right in saying that there is a large and growing public that delights in seeing carefully made scenics. To you it may seem like another form of escapism, but I think it is perhaps as well that there are still plenty of people who are wholly content to enjoy the beauty of nature, even without baby-on-the-beach. They know the real values, and are glad occasionally to take a breath of clean fresh air and find sanity away from the turmoil in which we have to live.

They do not derive the same pleasure from looking through a book of coloured pictures, or even from a display of the most beautiful film strips, but it is not easy to achieve a spontaneous smooth-flowing motion picture.



POWER SUPPLY USING A STANDARD 350-0-350V  
MAINS TRANSFORMER.



ALL RESISTORS ARE OF EQUAL VALUE (APPROX 50K)  
SENSITIVITY  $10^{-2}$  AMP PER LUMEN AT 50V PER STAGE  
0.4 " " " " " 100V " "  
LIT: EXPERIMENTAL ELECTRONICS; MÜLLER; GARMAN; PROJ



However, nature herself is rarely quite static; there is invariably some little movement to make the cine picture, especially in colour, incomparably superior to any still picture.

The keynote of the travel film should be relaxation. Distracting effects which disturb and excite other emotions are not desirable. Whenever you bring in the human element, especially the family (as you so often recommend), there is this danger. The travel film proper should stand on its own merits and not need to be seen through the eyes of particular people.

### *The Seeing Eye*

It demands a keen appreciation of visual beauty, infinite pains and hard work and the ability to spot instantly what will or will not make a successful and attractive shot. Mobility is vital, and the camera should always be carried set ready for the conditions likely to be met in the next shot. Except in the case of telephoto shots, a tripod is usually a nuisance. It tends to emphasize the static quality of still-life subjects and it makes the whole business conspicuous; it takes time to erect, and opportunities are lost by its regular use.

When the wholly static scene *must* be included, the hand-held camera with *very slight* panning gives better results than a rigid tripod. With patience on the part of the producer, even the most uncompromising subjects can lose their otherwise wholly static appearance. A pigeon alighting on a church or clock tower, a gust of wind, a child playing near a building, the normal movement of people or traffic in a street, such are the means by which a successful travel film can be produced. Foreground movement, however, should not be such as to dominate a shot whose main interest is of a scenic nature, although in a travel film there is also room at times for plenty of life and gaiety, close-ups and even comic relief.

### *The Unexpected*

I may appear to overstress this ability to take advantage of the unexpected, but it is vital, and it is just this feature which makes the production of travel films such an inspiring and fascinating business. As an instance, I was in Berne standing near one of the lovely old fountains. As I watched the passing scene, a pigeon chose to alight above one of the nozzles and, leaning over, drank from the water, spreading the jet fan-wise on either side.

I was able to approach and film within six feet of it for some while, and by the time I left a crowd had collected not to look at me but at the bird. This was a late afternoon

shot in a narrow street with a patch of sunlight just on the fountain. Such a chance might not have recurred had I waited for weeks. It is never the planned and acted scene but the unrehearsed "natural" which brings down the house.

When the faulty shots have been cut out, the most important job of all begins. After viewing the original shots in their irregular sequence a number of times, it becomes possible to discern how the desired theme can best be fulfilled, after which preliminary cutting and editing can proceed. The need for additional titles will depend upon how well or otherwise one has anticipated the need for natural aids to continuity in the course of filming.

Travel films as made to-day by amateurs in the course of a ten days holiday can and do successfully compete with the products of whole-time professional film units. *A.C.W.* is a most excellent magazine, and every single issue contains much that is of real value and interest to all of us, but I do sometimes feel that it contains too many pats on the back for the professionals and pseudo-amateurs. WESTBURY-ON-TRYM. G. R. VOLKERT.

### COLOUR IS EASIER . . .

Sir,—I was interested to read (Aug.) that "colour is easier . . ." but I do not believe a word of it. I have just finished my first 8mm. Kodachrome film, *Short Cut*, and every imaginable thing has gone wrong with it. I can hardly blame bad weather, or hairs, powdered chocolate and water on the lens, on to colour film, but there is much that I can.

I found that, if I was to keep the sun behind me, I had very little choice of camera position. I thought that an audience might well be puzzled if I showed the boys in the film always walking towards the sun, no matter how many turnings they took to the left or right. It appears that this sort of thing has just got to be put up with. To give good results, the camera must always face in a certain direction and the actors have no choice over their positions.

I tried to vary the monotony, and in the enclosed still can be seen with the sun slightly to one side. This was all right for the boy on the right, but the other's face was too much in shadow for his expression to be seen at all clearly. We had no reflectors and this limitation proved a constant nuisance. My exposure meter was not working properly, and I used *f/9* in bright sunlight. Even such slight underexposure was noticeable with Kodachrome.

The rest of the film had to be filmed in dull weather (as recommended by Sound



(Track), and I had to use f/2.8. The actors were properly exposed, but backgrounds were impossibly dark. I had hoped that the dominant colours would be restful greens and browns, but had dressed the "thief" in the film in a bright red shirt so as to make the audience sit up with a jerk.

The unfortunate result was that the thief's face also appeared bright red, while the boy's faces, under foliage, were green! There were also orange glows down the side where light had got in. All this gives the film an experimental touch (Venice Film Festival, look out!), but I find that inappreciative audiences will persist in asking such naive questions as "Why is the road blue?" or "Why is the water black?"

Another characteristic of my film is the blue splodges which flash on the screen shortly after splices, caused, presumably, by winding on spliced film before the cement has dried. Altogether, I find it anything but easy to make story films in colour. My bewilderment is not helped when I see that the Weston instruction book gives the Weston speed of Kodachrome as 8, while the Kodak leaflet gives it as 6.

KELSTON, NR. BATH. PHILIP GROSSET.

*Oh dear! It's a relief to know that this chapter of accidents cannot be held against Phil Dennis's article, "Colour is Easier to Begin With". True, he pointed out that action and story have little bearing on the argument, but we are sure he was thinking, as we were, of the incidental action in the average personal film. We wouldn't dream of using a film play for our first attempt with Kodachrome without reading all we could on colour and carrying out tests.*

*To quote Mr. Dennis: "if the colour enthusiast is to make his work stand out from the average, he must acquire a really extensive knowledge of how colours behave with the stock he is using . . . and what colours should be rejected out of hand. He has to be on his guard against intrusive false colours on reflective surfaces . . . He has taken on the hardest task in narrow gauge filming."*

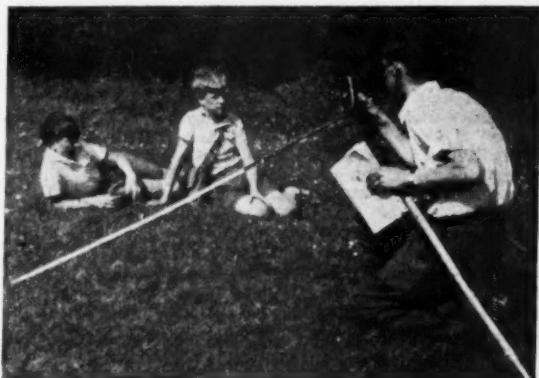
#### COLOUR FILMING IN SOUTH AFRICA

Sir,—I think very few amateurs these days bother much about monochrome film, although the cost of colour deters one from taking unnecessary shots and from much experimental work. In this country we have the choice between Ansco Colour and Kodachrome, the latter mostly of French manufacture.

My friends and I have been discussing the correspondence anent Kodachrome quality which has been appearing in your columns in recent months and agree that there cannot

be anything wrong with Kodachrome itself, but in cases where the cameraman is not to blame, the poor quality of the results must be laid at the door of the processing laboratories.

I expose about 1,000ft. of 16mm. film yearly, equally divided between Ansco and Kodachrome. I have always found that the Ansco labs. turn out work which is consistently good and I am at no time apprehensive of receiving a poor film from them. Ansco film, however, has one defect: a pronounced shimmer which tends to spoil



"I tried to vary the monotonous camera positions" (See "Colour is Easier . . .").

open landscape shots. Kodachrome is free from this.

As to Kodachrome, when it is good it is very, very good, but, and it is an important 'but', in the past year or two, I and my closest fellow enthusiast have found that the South African labs. of Kodak are not turning out consistently good work and we are invariably apprehensive of our results until we receive our films from Johannesburg and view the rushes. Out of every 500 ft. received back from the labs. (100ft. spools, at a time), our experience has been that only 100ft. is of first class quality, 200ft. passable, 100ft. indifferent and 100ft. definitely poor.

Now, quite apart from the cost of Kodachrome (77s. per 100ft. spool), our cine excursions usually take us fairly far afield in vacation time, e.g., to the Kruger National Park (1,200 miles), Victoria Falls (1,600)—trips which cannot be taken "as you please". It is heartbreaking, therefore, to return with 1,000 or more feet of film recording one's trip, and find that more than half has to be rejected because of the poor quality of the processing.

I am glad therefore that A.C.W.\* is airing this grievance we Kodachrome users have against the processing labs, which, barring accidents, should aim at turning out work of consistently good quality.

Wishing you and A.C.W. every success.  
TAMBOERS KLOOF, C. REX MULLER.  
CAPE TOWN.

#### KODACHROME INTERIORS WITHOUT LIGHTS

Sir,—I have been a subscriber to A.C.W. for a matter of only nine months, but I am already a much wiser cinemateur, and I have had my first six issues worthily bound in lizard skin. As a matter of interest, and to illustrate the international nature of your circulation, I (an Englishman) was introduced to you by a Dutchman.

My principal "tools of trade" are a Cine-Kodak Reliant camera (with accessory telephoto lens), and a Filmo Master 8 projector. This combination works like a charm. Although my camera is of fairly simple construction and does not possess such refinements as a single frame release, or a rewind device, I have produced some quite presentable animated and superimposed titles. Momentary pressure on the exposure button will release 3 or 4 frames. The rest is a matter of patience and a little ingenuity.

#### Wonderful Success

I have also had some wonderful success with interior shots using ordinary Kodachrome and no artificial lighting. Subject was my son and heir having a bath. The bathroom is white-tiled and was, on this occasion, illuminated by a generous patch of sunlight. Subject was not actually in the sun's rays but well-enough lighted for a perfect exposure at f/2.7.

One other feat I have performed with daylight Kodachrome is the shooting of neon signs at night. Using f/2.7 (which you will have gathered is my camera's fastest), and standing close enough to embrace the entire sign in the viewfinder, I have been able to show people some grand pictures of Hong Kong by night. Even long shots of entire streets bring exclamations of delight from the audience, although everything except the illuminations is swallowed up in inky blackness. F/1.9 lenses should produce even more striking results.

HONG KONG.

R. G. LABRUM.

#### SHOTS WANTED

Sir,—Could any reader supply me with 9.5mm. shots taken either in or in the immediate vicinity of Mwanza (Tanganyika Territory)?

L. BROWN.  
4 BRADLEY ROAD, ENFIELD LOCK, MIDDLESEX.

#### SOUND STRIPE IN AMERICA

Sir,—We enjoyed the article, "Sound Stripe", by Mr. D. Collins (Aug.). Readers may be interested to know that we recently introduced the first 8mm. magnetic sound-on-film projector to be put on the U.S. market—the Movie Sound Eight. It has an entirely new type sound movement, the Roto-Magnetic Stabilizer.

If the ordinary type of sound drum (such as used with 16mm. or 35mm. films) is used with 8mm. film, it would be almost impossible to avoid sprocket flutter because, as the film is bent at a sharp angle around the small sound drum, the sprocket holes are deformed. Further, since the sprocket holes are adjacent to the sound stripe, there is a tendency for the film to go in and out of contact with the magnetic record or playback head as it is bent around the sound drum, resulting in poor sound.

#### New Principle

The patented stabilizer uses an entirely new principle of film motion. Briefly, it employs two rollers to hold the film tightly, the film thus passing over the record and playback heads in a straight line, eliminating objectionable sprocket hole modulation. The stabilizer also makes use of a sound drum with a special built-in film guide which automatically keeps the sound stripe in perfect alignment with the playback head at all times.

This method gives the loose loop system on one side of the record and playback heads and the tight loop system on the other side. The combination of the two systems results in freedom from "wow". The machine is simple to thread, as only two sprockets are used. The loop is automatically formed to size.

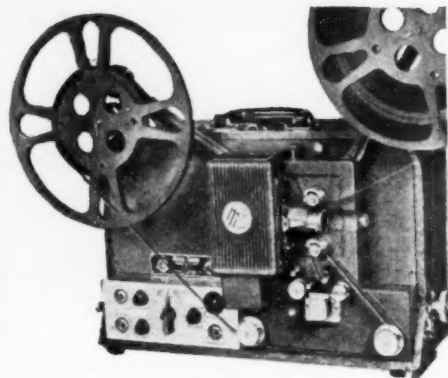
#### Quiet Operation

The feed and take-up sprockets are driven by a worm gear which is connected to the motor by means of a special rubber belt. The drive is as direct and simple as it is possible to make it in order to give the sprocket driving the film the constant speed which is necessary for sound, and also to ensure quiet operation (which is also given by a rubber belt for driving the take-up mechanism).

The projector will be marketed in most overseas countries. We should like to offer it on the British market, but we do not see any possibility of doing so in the near future, owing to British import restrictions.

KANSAS CITY,  
MISSOURI.

ADELIA VAUGHAN,  
MOVIE-MITE CORPORATION.



Movie (magnetic) Sound Eight described in the letter on opposite page.

#### SOUND STRIPE IN BELGIUM

Sir,—We were very interested in the article, "Sound Stripe". May we draw your attention to the fact that we solved the problem of synchronisation a year ago and have recently put on the market a unit, the Magnetron, which is used in conjunction with existing projectors. It is unnecessary to use single perforated film—we stripe the film alongside the perforations.

Contrary to some American views on this system, we claim remarkable quality on 8mm. even at a speed of 18 frames. Of course, we can use a large track or half track in 16mm.

ANVERS, BELGIUM. FISCHER & BAX.

We understand that the unit and facilities for striping are likely to be available here very shortly.

#### SPLICING

Sir,—There can surely be few of us who have not experienced the sort of annoyance to which our friend, Mr. H. A. V. Bulleid, M.A., refers (Sept.), and it is nice to see that the grievance has been ventilated. My own difficulties, of the very nature he described, seem to have been entirely eliminated now that I use one of the Paillard tri-film splicers, and, with all respect (plus the usual disclaimer), may I commend them to Mr. Bulleid's notice?

With the proviso that one uses film cement of the correct sort—having regard to the chemical composition of the base—and takes just that degree of care needed in wet scraping of the emulsion (not a difficult art to acquire after a few minutes' practice), the Paillard splicer can be fully trusted to make a perfect join. What is more, the splicer does not seem to need "improving" before it really works!

ILFORD, ESSEX.

A. P. GANE, D. SC.

#### FADES AND WIPES

Sir,—I have been a keen enthusiast for two years, but have yet to discover a means of making first-class fades and wipes *after* reversal film has been processed. I know these effects can be produced in the camera but—and I feel sure that most people will agree with me—the right place for this sort of work is the editing bench.

What do the powers that be offer us for producing wipes? Two alternatives: (1) Paint them on with blooming ink. Very nice for one show, but what a mess it gets into after that! The projector gate comes to look like the end of a worn-out carpet. (2) Stick them on with Sellotape. This *might* work if you buy the right type of Sellotape and if your work is absolutely meticulous, but if you fail in either of these points, you may well ruin perhaps ten shillings' worth of Kodachrome.

Come on, you manufacturers and dealers! Expensive equipment is of very little use to us if we are left to resort to such primitive methods to put the finishing touches to our films.

MILNGAVIE, NR. GLASGOW.

J. DRAKE.

#### YOUNGEST SHOWMAN?

Sir,—Am I the youngest projectionist to have given the largest show unaided? I am only 11 and own a Eumig 9.5mm. projector. I could write a book about my troubles—blown lamps (six of them), shoeks, etc., but a few days ago I gave a very successful show at school. There were exactly 300 boys and six teachers present. The roof nearly caved in when I showed the Charlie Chaplin film, *The Gallant Fireman*. The projector didn't give the slightest trouble and is still going strong.

Good luck, A.C.W.!

ASHFIELD, SYDNEY, MALCOLM N. JOHNS.  
N.S.W.

Always very glad to hear from young claimants to showmanship records. Any rival claims?

#### OUR COVER DESIGNS

Sir,—For a long time now I have read and enjoyed A.C.W., but why does such a wealth of interest and information have to have the ridiculous cover designs as have been used lately?

WORCESTER.

J. R. ISTEAD.

Congratulations to your cover designer for this month's effort!

LIVERPOOL A.P.A. DANIEL B. McROBERT.  
CINE GROUP.

I am always looking forward to the next issue and also re-reading the back numbers which I must have been through dozens of times since 1943.

A.S.J.S.



Fig. 2



Fig. 3

## EVERYDAY PROBLEMS

**E**editing is one of those pleasures that are too often untasted. Many amateurs consider it not only a nuisance but unnecessary. With the professional film maker it is a very different story. Editing is an activity he dare not neglect. To illustrate how vital it is I am setting out to describe in these articles many of the practical tasks I have had to fulfil during my 17 years in the cutting rooms.

A film editor is a man with a pair of scissors and a lot of film who is expected to turn out a workmanlike job, without too much fuss or complaining about not having the shots he needs. His results are either right or are not good enough and have to be corrected. They *must* come right in the end, and fortunately there is always a way to make them do so.

Unlike the amateur, the professional editor is surrounded by people who are ready at all times to criticise, and the poor

man must be prepared to edit well, or talk fast! I never was any good at talking fast, so I had to concentrate on the editing. Luckily, I acquired in time the knowledge of enough cutting room trickery to carry me through.

It has been said that all film making is trickery, and I do not intend to dispute it. Note therefore that this series is not on *how to edit*. Instead I am taking one aspect of that subject and enlarging on it—the Make Do and Mend of the Cutting Rooms—indicating the kind of operations that have to be performed when all is not well, when problems present themselves and demand a solution.

### *The Man with the Scissors*

I wish to demonstrate not the power of the man with the sword but the effectiveness of the man with the scissors. At the same time I want to show how near the documentary editor's technique is to the amateur's, in spite of the obvious differences due to the use of sound and the advantages of optical printing by which so much after-work can be done. And if a proportion of what I write is of no practical use to you, at least it may still be of interest.

The examples I shall quote are all from my own repertoire of Knotty and Semi-knotty Problems, and the illustrations are from films produced by Anglo-Scottish Pictures, Ltd. Most of the films were made for the Central Office of Information, whose permission has been willingly given for the use of the stills made from the 35mm. originals.



Fig. 1



Fig. 4

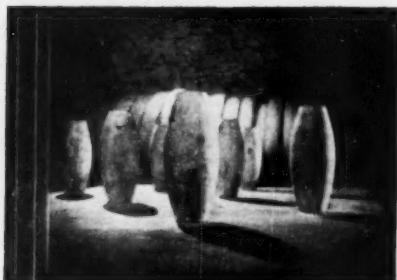


Fig. 5

## OF A FILM EDITOR

By JULIEN CAUNTER

I can only apologise for the fact that I shall be talking about myself so much. Please don't think that I am trying to show off: what I am really doing is speaking up for *all* documentary editors—those odd people who spend their time and skill making the most of the strips of film that are given to them, and sometimes even making something out of nothing.

My scheme for the presentation of the selection of examples is this: two main groups; the first dealing with silent problems only and the second with problems involving sound, both groups being divided into *three* sub-groups which are introduced in the order in which they are met in the cutting rooms:

(1) when viewing rushes and during first assembly;

(2) when the first assembly is viewed and studied;

(3) when a Higher Authority wants changes made to a sequence which was considered completed.

Yes, problems show themselves even before the stage of assembly. When viewing rushes, the director or cameraman is quite likely to turn to the editor and say: "Can you do anything about *that*?", and it is useful if the editor can size up the defect quickly and say Yes or No—preferably Yes.

**First Problem.** In an A.T.C. recruiting trailer that we made once there was a scene

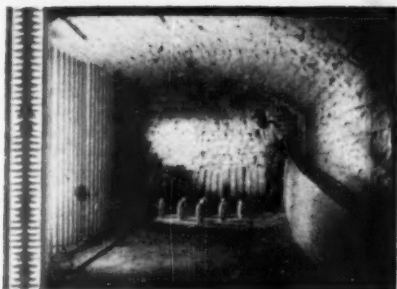


Fig. 6



Fig. 7

A picture lesson in editing. This sequence (from "Come Saturday") is analysed in the text.

of a glider landing. It appeared in picture in the distance, passed over a hangar, touched down and came along the ground towards camera to end in a nice M.S. for the instructor and pupil to get out.

The problem arose because there were two takes: in one the glider threw an attractive shadow across the hangar as it passed; in the second there was no shadow, but the end position of the glider was much better. There were two schools of thought



on choice of take—and we could not use both.

Or could we? Well, I could see that we could not cut the two best halves together, for the positions of subject were too dissimilar and would have caused a jerk in the action. The next idea was to use a cut-away between the two sections. But no cut-away had been shot. "I'll see what I can do," says I—my stock line in such situations.

Back in the cutting room I luckily spotted the answer. I made a cut-away by stealing a C.S. of a watching cadet from another part of the film. Fitted perfectly. Also shortened the action nicely because I took out much more of the glider landing than the length of C.S. cadet I cut in. And everyone was satisfied.

There was an unfortunate sequel. In the end it was decided that the whole action was too long and it was cut down to just the second section of the glider, the C.S. cadet going back to its original position. But I did not complain, I just wrote it down to experience.

**Second Problem.** Another trailer (R.A.F. recruiting this time) included a football shot of the hero saving a goal in M.S. and coming right up to C.S. position as a climax. The action was staged, of course, and there were several takes. In the rushes we could see that the action looked staged. It was obviously not a real game of football. There was talk of re-shooting it—a nuisance, as you can imagine.

My instinct whispered that it would be all right. I realised that the length of the trailer was such that there would not be room for much of the football shot, and perhaps in a shorter form it would not look so bad. It happened that I was right. With the film the correct length, it looked perfectly natural. In fact, there was no problem at all. General principle: it is always best to see the material cut together before passing final judgment.

**Third Problem.** Fig. 1 shows a scene of a hydro-electric waterway in Scotland (from *Gates of Power*). On the day it was photographed there was not enough breeze to ripple the water, so to put a little more life into the view the cameraman kept throwing in stones (he is always having inspirations like that). And that is what we could see in the rushes—the stones and splashes plainly visible to all.

What to do? Use a section between stone-throwings? No, not one was long enough. Join two such sections together, then? No, the join would show as a jerk in the movement of the ripples. Lose the shot altogether? No, not allowed.



Fig. 8

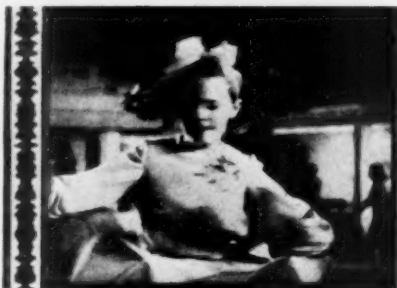


Fig. 9

The solution: I had three sections joined together, not by cuts but by quick dissolves (each lasting 8 frames, that is, a third of a second). Result: a perfectly smooth, continuous shot. And, like many bits of trickery, it seems so simple, after it has been done. Nevertheless, these small things are always pleasing to the deviser.

### ***If the Shots don't Match . . .***

Soon the rushes are broken down ready for First Assembly. It is during this assembly that we encounter a much larger miscellany of the problems. In one sense every cut is a problem, most of them only minor ones: it may be, wondering when to cut from a M.S. to a C.S. In such cases it merely means selecting cutting positions which will give the final arrangement of shots a suitable balance, so that no shot is unnaturally short or long compared with the other shots in the sequence. That is normal editing.

And everything is all right as long as the shots will cut together. But what happens when a cutting point looks impossible to find because of a not unusual defect—the shots do not match?





Fig. 10



Fig. 11

**Fourth Problem.** I had a M.S. and a C.S. of the inside of a factory, both showing two men working one of the machines. I found that each man was working independently of the other, so that at no time during these two shots were the two men doing the same actions in both! How can one get over a teaser like that?

Should we ignore the bad match and just cut? No, pride of workmanship forbids it. What about using only one of the shots and avoiding the difficulty? No, that is too easy a way out and, anyway, both shots are needed.

**Solution:** the cut has to be made, that is certain, and the best place will almost always be at the point where the greatest screen movement of the principal object takes place—that is, of the man nearest camera. This movement will tend to hide anything that one should not see.

Also, it is usually better to cut to the C.S. from the M.S., and not vice versa, because in a C.S. the screen movements are more pronounced and at the same time the view is restricted. Both these factors help us.

It is still necessary to pick a cutting point and we get as near as we can to where we would have liked to cut. In this instance

we pick the point in the M.S. where the foreground man is walking from left of screen to the main machine on the right, so that he walks *into* the C.S., and the movement takes our attention from the other man. It works.

The success of a manœuvre like this depends on where the audience is looking. Studied in the hand, the cut does not look promising. But the fact that the cut is made where the action is not a perfect match is not important as long as the audience's attention has been lured away from it. Screen-movement has saved me like this many times.

### Drastic Cutting

Cutting will automatically get more difficult in the assembly of long rambling sequences. Suppose you have 3,000 feet of material which has to be cut down to 450 feet and there is only a vague outline provided for it. That takes perseverance and a systematic plan of campaign.

And notice in that last paragraph the words "has to be cut down". They indicate another difference between most amateurs and the professional. When the beginner shoots 100 feet of film, he expects to project 100 feet on to the screen. His opposite number knows that consistent quality of production cannot be obtained in that way and takes it for granted that to project 100 feet he must sometimes shoot 1,000 feet, and rarely less than 400 feet. It cannot be helped.

A sequence that looks spontaneous on the screen is often a very difficult thing to shoot. It is hard work for the documentary director, especially when he is on location and using natural actors ignorant of film-making technique. The least the director can do is to shoot a lot of everything. That mass of material is then handed over to the editor, who has a glorious sorting-out process on his hands. He needs not only patience and stamina but Inspiration. Here is an example of the need for inspiration.

**Fifth Problem.** The village skittle alley sequence from *Come Saturday*. This material showed all the details of three men having three bowls each, with the on-lookers and the scorer and other necessary people (shot with synchronised sound, incidentally, but that is unimportant). It was a complex business putting it all together and I found it hard work, but the main problem was really *how to end the sequence*, for there was no definite ending provided—nothing had happened.

(Continued on page 562)

# Heightening the DRAMATIC MOMENT

*The first article in this series on putting a punch into your films appeared last month.*

By K. A. S. POPLÉ

Last month we set ourselves the task of finding out how to use simple methods of editing to produce on the screen scenes which will evoke feeling from the audience, as opposed to scenes which merely tell a narrative in an unemotional way. The best method of tackling this problem is to look at some simple sequences which we know to have a profoundly moving effect on us, and then to analyse their editing.

Let us begin with a very famous illustration—the editing of a street accident scene quoted by Pudovkin in "Film Technique":

1. The street with cars in motion: a pedestrian crosses the road with his back to the camera: a passing car hides him from view.

2. Very short flash: the face of a startled driver as he steps on the brake.

3. Equally short flash: the face of the victim, his mouth open in a scream.

4. Tilt from near driver's seat: legs, glimpsed near the revolving wheels.

5. The sliding braked wheels of the car.

6. The corpse by the stationary car.

## Law and Order

In his analysis of this sequence, Pudovkin uses a sort of *reductio ad absurdum* method. First, he argues that were the shots put in a very different order, the effect would be nonsense. Hence, he says, the order is based on some "law", and he assumes this law to be the order in which a passing observer would note the incident.

Then he goes on to argue that, if the order is more or less kept but the timing of the shots (i.e., their length) is greatly altered, the dramatic effect is again nonsense. Therefore, there must be a "law" which determines the length of shots within the incident, and he regards this law as being decided by the "panic glance, thrown this way and that, of an observer mastered by horror".

The disadvantage of this analysis from our point of view is that it gives us little help for use in other cases. It is based on the reactions of a chance observer immune from restrictions of time and space. But what is it that

determines exactly what an observer would see in such an incident? How can we be sure that in editing shots of an entirely different event, we shall in fact be choosing those precise details which a chance observer would see?

## Screen Quarrel

But there is another way of looking at it. Suppose we have to portray a lovers' quarrel on the screen. We can begin with a two-shot in which the emphasis is on the girl; after a few seconds, we turn the two-shot round, so that the emphasis is now on the boy. As the quarrel rises, we keep switching the two-shots in decreasing lengths until finally, as though to symbolize the breach between them, we physically separate them into individual shots. We then rapidly intercut these shots in a kind of staccato succession as though we are representing the flashes of anger between them.

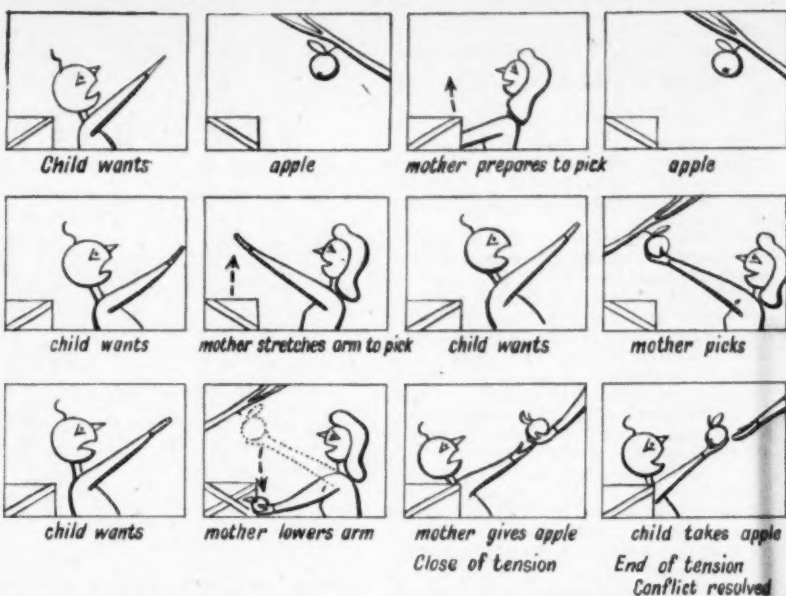
I choose this illustration because there is an obvious conflict between the boy and the girl; moreover there is no excess detail to distract us from the main characters. They stand out clearly as the main elements engaged in the conflict. This, perhaps, suggests the principle we are looking for—that to present our scene as an edited conflict, we need to envisage the scene as having two component dramatic elements. We then reduce these two conflict elements to their simplest form and in that form we can, if necessary, clash them by cross-cutting them violently.

## That Street Accident Again

Using this interpretation, Pudovkin's street accident works out something like this:

1. *Street scene: man disappears behind car.* This shot establishes the two conflict elements: the traffic and the man.

2. *Flash shot of startled driver's face.* Reduction of the first conflict element (traffic) to its simplest and most vivid form. In this case the driver has been used to represent the actual car; the same effect



You can create mood even in such a simple sequence as this. The visual clashing of diagonals produces the 'shocks' necessary to prolong and raise the intensity of the child's feelings.

could have been achieved by using, say, the suddenly looming radiator.

The absence of any intervening steps between the establishing of the element and its appearance in its simplest form is presumably justified by the suddenness and shock of the incident. Had the steps been put in, the suspense would have been greater, but the shock lessened.

3. *Victim's face as he screams.* This is the other conflict element already reduced to its simplest form. In both cases, the simplest forms have been expressed by close-ups.

4. *Wheels crush legs.* Actual clash. The climax.

5. *Braked wheels slide.* Beginning of the easing of the tension. In this case, it is to be achieved by bringing all the violent movement of the foregoing shots to a standstill.

6. *Corpse by stationary car.* This brings the incident to a close. But even though the actual tension is gone, the audience are left on a higher emotional plane than at the beginning.

Hackneyed, you say? Then let us put forward, as an example of a street accident which is not as familiar as Pudovkin's has now become, one of those from Fourfold's *Time to Consider*. Roughly, it was edited as follows:

Several establishing shots of a group of children playing cricket in a piece of woodland. Occasional glimpses of passing cars

seen beyond the children to establish that they are playing near the roadside. The ball rolls across the road; a milkman on the other side tosses it back to the children.

The children playing cricket again. Presently, the batsman misses the ball and, there being no wicket-keeper, he turns and starts to run towards the road after the ball. A glimpse of an approaching motorcyclist. The milkman about to take a bottle from his float. He suddenly registers horror. The bottle slips from his fingers.

Close-up from above of the milk-bottle bursting as it hits the ground. Close-up of the bat lying on the ground, still clutched in the prostrate child's hand.

#### *Out of the Rut*

The beauty of this sequence was that it retained in essence all the dramatic power of the accident quoted by Pudovkin, and yet was lifted out of the rut. We can suggest that this was achieved by transferring the emphasis from the actual conflict elements—boy and motorcycle—to (at the moment of crisis) the milkman and the breaking bottle. It illustrates nicely the maxim that ideas are to be used as principles and not as rules to be slavishly imitated.

The conclusion is, then, that to raise emotion about any scene, as opposed to merely giving information, we need to edit our shots along the following lines:

1. We first envisage the scene in the form of a conflict.

2. We then sort out in our mind who the combatants are, i.e., which pieces of film detail represent the conflict elements.

3. In a series of establishing shots, we put these conflict elements into the required relationship.

4. Then step by step in the editing, we eliminate the irrelevant detail until the two conflict elements are left large and clear.

5. To attain the very maximum effect, we can reduce these conflict elements to their simplest and most vivid form (usually a close-up) and if necessary clash them violently by quick intercutting. To reduce the emotional tension after the climax, we can reverse the process, i.e., we go back through these stages, bearing in mind that the conflict is now resolved.

In one of his essays in "Film Form", Eisenstein puts forward a most fertile explanation as to why this form of conflict-editing works. His argument runs as follows. If two different strips of film, A and B, are spliced together and run through a projector, it does not appear to the audience that B follows A at the cut. Instead, the retention of A by the eye is suddenly assaulted by the superimposition of the contours of image B.



A—cut to B, giving momentarily at the cut—conflict.

Provided shots A and B are sufficiently dissimilar in composition or content, the clash at the cut will produce a nervous "blink" or sense of slight shock. If this is done quickly by rapid cutting, the spectator will be subject to a series of such shocks, which can, if necessary, be arranged to have a cumulative effect.

If this holds good, we have here a mechanism which can reproduce artificially the series of shocks which we associate with dramatic scenes in real life. Properly used, it should give us a very powerful weapon.

Of course, this does not mean that we should assault our audience with clashing shots throughout the entire film. Nor does it imply that we are at liberty to join together any odd pieces which happen to come to hand. A "shock cut", as such, has no more emotional significance than an electric shock. It only takes on emotional significance when the two pieces to be spliced are carefully selected so that out of the conflict between them created by the cut, the required idea or mood is born.

(Continued at foot of next column)

## ODD SHOTS

By GEORGE H. SEWELL, F.R.P.S.

**SPEAK OUT!** I feel angry! In a letter to the Editor in last month's *ACW*, one of the students who attended the Missenden Abbey film school grumbled that 'in common with many other novices' there, he wanted something more positive and elementary. Why on earth didn't they tell me so at the time? They had plenty of opportunity of expressing their views.

I suppose it's a common failing to suffer in silence and complain afterwards, but every film maker surely quickly learns that if you are to make a good film, you've just got to assert yourself. A film producer can't afford to be retiring. I've been invited to attend at Missenden again next year, so may I, through the hospitality of *ACW*, invite criticisms and suggestions to assist those who design the next course? I will pass them on to the authorities.

**SPLICERS.** I do most heartily endorse H.A.V. Bullied's remarks last month about the need for splicer manufacturers to realise the importance of true parallel scraping and an adequately wide pressure block on their machines. There are some quite good splicers on the market but I know of only two which properly fulfil these requirements and are capable of giving a precision splice of perfect quality every time. One is the foot operated Bell & Howell machine, which

The method is obviously best kept for the highspots of our film. It is least valuable when used purely for effect without emotional content, for it then rapidly becomes tiresome. Used imaginatively it could lead to all sorts of interesting experiments. In the drawings on page 555, I have tried to use it for a scene in which a child, out for a walk with its mother, sees and wants an apple. In this case, the visual clashing of diagonals has been used to produce the "shocks" necessary to prolong and raise the intensity of the child's feelings.

In all these illustrations (street accidents, lovers' quarrels, child wanting apple) there was a very obvious conflict inherent in the situation. All we had to do was to isolate and emphasize it. But suppose there is no natural conflict? Well, we're not stumped, as I hope to show next month.

cost about £85 before the war, and the other is the French J.F. which weighs some 8lb., and is also beyond the pockets of all but the fortunate few. Yet there are moderately priced splicers which, with small modifications, could be made to do the job very much better than anything normally available today.

#### No Excess Cement

I would, however, join issue with Mr. Bulleid on one point. I disagree that guide pins should be farther apart, and go so far as to say that there should be only one set of such pins, over which both halves of the film should fit. Then you will get perfect superposition and freedom from cement in the overlapping sprocket holes, a condition which is seldom obtained by separated pairs of pins, since the film base is prone to expansion and contraction with variations of temperature and humidity.

Two sets of pins spaced apart, if they truly fit the sprocket holes of the two tails of film, often offer resistance, with some danger of slight damage, to the removal of the spliced film. Were the main alignment done with central pins, widely separated pairs of undersized pins could be used to line up the two tails of film, but with no fear of jamming. There is no real difficulty in providing central pins without interfering with the normal operations in splicing; but the cost would go up a little.

**TITLERS.** Has it occurred to you that there is no commercially-made titling outfit which provides the one most important requirement: the alignment of the axis of the camera lens on a true perpendicular with the face of the title card? Yet adapting the outfit to ensure that once a particular camera had been lined up in this way, it could be removed and returned in perfect alignment, would add only a few shillings to the price.

**THE BADGE.** I do like to see the *ACW* badge about. And how often and in what varied situations I find it! I see it in the lapels of school teachers, scientists, educationists, doctors and others I meet in the course of my cine pilgrimages. The evidence it provides of the loyalty of the readers of our journal and of its wide, authoritative circulation is indeed impressive.

**REPAIRS.** The comments by my dealer colleague about repairs remind me of what the managing director of a firm of cine apparatus manufacturers said about some of the Service types who used their cameras during the war. "The first thing they do is buy a screwdriver and a large pair of pliers. The second thing they do is bring the cameras in to us to sort out the mess."

When I was filming in the African bush and no skilled assistance was available, I have taken my camera to pieces to remedy a fault, but I would never have done it had expert help been to hand. It takes a genius to know all the tricks—and few of us are geniuses.

**JUDGING.** At the risk of appearing tedious, may I again endorse the attitude of the Editor on this matter, this time as evidenced in his footnote to the letter from the Western Australian A.C.S. Please, please, do not adopt a sort of accountancy method of assessing films! You are not compiling a balance sheet of facts but are attempting to evaluate the impact upon yourselves of the imperponderables which make a film good—or bad.

A film, or any other creative work, can transgress all the copy book rules and yet

Cosmopolitan film school: George H. Sewell checks the line-up for a shot for "Local Newspaper", one of the films made by students during an 11 day course organised by the Essex Education Committee. Like the two students seen in this picture, Mrs. Sewell watches intently. Other lecturers were Tony Rose, Gordon Davies and John Huntley.





make a profound impression. It is that film which should get the award. The copy book film is so often as dully orthodox as the activities of most committees—and I don't mean only judging committees.

**A PROFESSIONAL, BUT . . .** Those amateurs who profess to fear the competition of the professional should see the roll of film which came to me the other day. It had been shot by a man who is a Fellow of one august photographic body and an Associate of another (he proudly mentions this in his credits), yet it was little better than the work turned out by many a beginner. Admittedly, most of the photography had had to be done in the winter, but that does not excuse the very wide fluctuation of exposures.

This supposed expert did not think of improving the result with appropriate filters. As for continuity, there just wasn't any, nor was there any flow of idea. Each item had been taken as a separate subject, no attempt having been made to link shot to shot. Now the thing has been sent to me to sort out.

If there is any moral in this it is that the

ability to take still pictures is not nearly enough for good cinematography (the producer in question is primarily a still photographer). The two crafts are almost entirely separate. This man was being as inadequate in cinematography as I feel I am when I do a bit of still work.

**CHILLY.** I've dished out enough criticism in my time about other people's films, so I feel it only fair to tell you about the reception recently accorded some of my own. They have been very well received in many quarters, but according to one critic whom I know to be very honest and sincere, they are the worst things that have ever happened. We remain good friends.\*

\* It is also fair to add that "Forging", directed by Mr. Sewell for Technical and Scientific Films, Ltd., has been selected for presentation by the Royal Photographic Society during the run of their 97th annual photograph exhibition. It will be screened at 7 p.m. on Sept. 18th at Film House, Wardour Street, London, W.1, with three other films—two of them professional and the third—"Stuff o' Dreams", by S. F. Martin—amateur. Four other films will be shown on Oct. 9th. Admission by ticket only, obtainable free from the Secretary at 16 Princes Gate, London, S.W.7.—Editor.

## THE CASE FOR TWO HOBBIES

(Continued from page 532)

use of extension tubes or supplementary lenses.

Perhaps your only other hobby aside from movies is everybody's hobby—reading. There are many possibilities here. Books, like stamps, can be made to come to life. Places mentioned in famous novels can be photographed and, with the co-operation of amateur actors, you might even portray incidents in the lives of your authors, or scenes from their books. Such scenes could be described in the authors' own words by means of a tape recording, as a running commentary on the action.

### A Poem in Pictures

Similarly, if your hobby is music, anecdotes about composers could be portrayed by your players. But if music is your second string, another idea presents itself. You might make a film to illustrate a piece of music, using waves, rippling streams, wind-swept boughs or whatever may be appropriate to match the piece you've chosen.

Even if you say—as some male readers might—that your hobby is beer, your pastime can inspire a film! The stories behind old inns and inn signs provide very filmable material. If you're the athletic type, your particular sport can no doubt provide some good action stuff. But don't be content with newsreels of your club events. Try

filming the background to your sport—how the equipment is made, for instance, or perhaps the history of the game.

Stumped for a subject for a film? Give this second hobby idea some thought. If your time is valuable, remember that a film based on a hobby should not take an excessive amount of preparation, because of your familiarity with the ground. You can accumulate footage at odd moments, as I have done.

### Try It On a Guinea Pig!

But it may be that you will be so familiar with your subject that you will tend to leave out essentials. It's nothing new for passages in a film to be obscure because the maker was over-familiar with his theme. If you're in doubt, try out your script on a "guinea pig" who knows little about the hobby you're filming.

There's no doubt about it, an "auxiliary" hobby is one of the best means of ensuring a supply of ideas for films—and if Hobby No. Two involves membership of a club, your film activities will no doubt be encouraged, and you will receive enthusiastic co-operation.

You may find it best to adopt a hobby which, like mine, makes small demands on time and pocket. Or perhaps you would prefer a hobby which is seasonable when cinematography is out of season, and so conveniently dovetail the two. Whichever it is, you'll have fun and—with normal care—good films.





Lining up a shot for "The Sound Barrier" at Seaford Head. (Director David Lean on extreme right.) The crashed German plane is part of the props, the opening sequence taking place during World War II.

## UPS AND DOWNS

AT YOUR CINEMA

By LESLIE WOOD

How fortunate the amateur film movement is in having no policy! Commercial films have to obey all sorts of dictates laid down by big business, busybodies and others. The amateur can say whatever he likes but the pity of it is that, in the majority of cases, he has so little to say. When he has, as in a film like *Head in Shadow*, fellow amateurs, who have had their perceptions dulled by machine-made commercial releases, demand, half-scared, "What's he getting at?"

Commercial films, faced with a much over-rated and too much-feared TV competition, are awakening to the fact that they have got to explore new fields if they are to hold their own. So, this month, we are soaring upwards into the skies and burrowing into the bowels of the earth in quest of locations which TV, with its twelve-inch screen, might find too big for it.

First a very well made British subject,

*The Sound Barrier*, starring Ralph Richardson, Ann Todd, Nigel Patrick and John Justin. It contains some of the most effective flying sequences we have ever had in a British film. Producer-director David Lean uses his planes less as machines than as swiftly moving artistes on a ballet stage.

The story tells how Ann Todd suffers her husband to continue his test pilot career at the behest of his wealthy father-in-law, Ralph Richardson, even though it will probably mean her own widowhood, and all because aircraft builder Richardson has set his heart on crashing the sound barrier.

Films which start before the main titles are shown are no novelty. In fact, in pictures like *Rommel*, *Desert Fox*, with its commando raid, one tends to lose sight of the fact that the titles have not appeared, and get quite a jolt when they do come on. In *Sound Barrier* the opening sequence before the titles shows men of the Observer

Corps watching on the cliffs and workmen gazing at a Spitfire.

Then we go into the cockpit of the aircraft. It is diving faster than the speed of sound and its controls start to judder. Then we have the main titles, and, in my submission, that is just about the right length of action to have before they appear.

Why have action before the title, anyway? To build atmosphere, to get the audience settled down, to catch their attention? They might even be induced to read the titles instead of concentrating on the ice creams and other foodstuffs which they must have in order to restore their tissues during the unspooling of two-and-a-half hours of motion pictures.

### Is There Danger?

Terence Rattigan's screenplay is, I feel, based on a fallacy. Is flying faster than sound fraught with hazard? I quote Ray Rice, Vice-President and Chief Engineer, North American Aviation, in *Skyline*: "A British scientist is credited with starting, back in 1936, the popular legend that there was a limit to the speed of airplanes, a 'wall' at the speed of sound beyond which pilots could not fly. According to the story, airplanes going through this 'sonic barrier' would be broken to bits by pounding shock waves.

"This idea of a 'barrier' made a good story, and the 'sonic wall' was born and generally believed in for a number of years. The barrier has been broken many times. North American pilots on routine tests approach the 'wall' without turning a hair. Pilots flying F-86 Sabres in Korea chase Red Mig-15 through the sonic wall in their battles in Mig Alley."

Well, there it is. But it doesn't matter that there is no such thing as a sound barrier. The point is that the film magnificently convinces us that there is. It is a sedate film, persuasively directed, smoothly acted, and full of unusual tensions and excitements, and it is always good to look at.

Incidentally, don't think the possibilities in the heavens are exhausted—and I am not thinking of the planets and stars. The above-quoted authority says that there is an enemy awaiting fast fliers—the "thermal barrier", created by the friction between the plane and the air it is rushing through. The speed? A mere 2,500 miles an hour.

### Not Impossible for the Amateur

And why shouldn't an amateur use this theme, or a documentary producer, for that matter? Climbing to the icy heights is no solution. The friction is still there to melt the plane.

Aeroplane pictures are by no means "impossible" to the amateur. In the early days of the movies, before back projection, clouds were painted on a big, upright canvas cylinder. When this was rotated on a central pivot beside motor bike or car, the effect was of hedges and houses speeding past the stationary vehicle. Clouds produced thus, with the mock-up of an aircraft fuselage, could still be mighty convincing.

Admittedly science films are a tricky subject, but quite a lot of licence is permissible.



Aerial star of "The Sound Barrier" is The Vickers Supermarine 535 (Swift)-swept-wing jet fighter. John Justin plays the test pilot.



Through a glass panel, the aircraft manufacturer's son and daughter watch a jet engine roar into life in the test bed.

Filming the Swift for a sequence for "The Sound Barrier", a David Lean production for London Films. The film recounts the development of the plane—known as the *Prame-theus*—from drawing board to successful flight through the sound barrier. Screen story: Terence Rattigan. Stars: Ralph Richardson (who gives one of his best performances yet), Ann Todd, Nigel Patrick and John Justin.



*Unknown World*, directed by Terrell O. Morse, which deals with a trip to the earth's core, is an example of this licence. It defies most of the accepted opinions about the heat of the earth's centre by subtly introducing a scientist who knows more about the interior of the earth than anyone. He announces, plausibly, that everyone has been primed with the wrong gen and that the problem doesn't exist at all for burrowers!

After a workmanlike preliminary canter in which we are shown a March of Time type of documentary depicting a world likely to be devastated by atomic war and indicating that the only safe air raid shelter is the earth's centre, we get around to the 'journey to the interior' by means of a

vehicle, half-tank, half-submarine, called a "cyclotram".

It is, of course, an interesting journey, though I deplore its adornments—a weakish story of rivalry between two male members of the crew over the one woman scientist who makes the trip. (The stars are Bruce Kellogg, Otto Waldis, Jim Bannon and Marilyn Nash.)

Starting in the crater of an extinct volcano, the cyclotram weaves its rapid, worm-like way through fissures, into caverns, and encounters vast seas (one lit by 'imprisoned sunlight') and other marvels. The film was made very largely in actual caverns. The model work of the delving tram in action is very convincing.



A shot from "Unknown World", a new release which takes us down to the earth's core in a 'cyclotram', half-tank, half-submarine.

#### **M.S. Enlarged to C.U.**

Less satisfactory in its result but equally ingenious in its application is the use of enlarged portions of medium shots to provide editing close-ups of characters speaking. Could it be that insufficient 'protection' shots were made and that the cutter hit on this expedient to provide himself with close-ups? Naturally this optical printing of only a portion of the frame area results in a certain graininess, and though I do not see much purpose in it, except in certain circumstances, it is mightily interesting to see on the screen yet another instance of the ingenuity a clever film editor displays when faced with a seemingly insurmountable difficulty.

I am not convinced that a cyclotram, or

any other vehicle, could luckily encounter a channel in the bed of an ocean and rise, lift-like, to the surface, and security. Something tells me that the weight of the water at such a depth would crush it flat.

However, I am not a stickler for too much realism. The screen is the medium for imaginative fiction, and all film-goers should be prepared to meet the producers at least half way. So see and enjoy *Unknown World* because it will, I hope, stimulate you to feel that, up or down, there are few limitations to what the camera can depict.

### Unusual Location

You will not find the locale of *Lure of the Wilderness*, starring Jean Peters, Jeffery Hunter and Constance Smith, as outre as the clouds or the depths, yet it is none the less unusual, even though we have encountered it once or twice before. It is the swamps of Georgia, the curiously-named Okefenokee everglades.

The story, set in 1910, is a leisurely-moving but convincing drama of a youth who ventures into the swamps in a punt in quest of his lost dog and finds a man

and his daughter hiding there, fugitives from wrong-headed justice. The young man loses his girl friend and incurs the wrath of his neighbours in his ultimately successful but dangerous endeavours to help the couple.

Reminiscent of Flaherty's *Louisiana Story*—though it is in Technicolor—the opening reels move eerily and even frighteningly through the alligator-infested waters, strange cries from unseen creatures echoing above. Here are silently moving cotton snakes, and other creatures small and big, so that, all the time, we are taken right away from our ice cream into a strange, menacing yet beautiful world. The moving picture does this sort of thing so much better than any other medium.

The commercial industry may have its ups and downs, financially speaking, but it always comes out tops. Is it asking too much of the amateur that he should let his imagination take flight and get away from the conventional comedy and drama fare? The amateur movement needs its H. G. Wells or Orson Welles. He need not be a member of a film society. All he needs is a camera—and a big idea.

## EVERYDAY PROBLEMS OF A

### FILM EDITOR

(Continued from page 553)

You see the need for inspiration? It came at last, as it usually does if one persists, and the result demonstrates how these things often depend on a chance movement or a wrong action. These 'faults' must be seized on by the editor who can often create a situation where none existed.

Figs. 2 to 7 show the construction of this climax. (2) The third man prepares for his first bowl. (3) C.S. the last skittle is put back into place. (4) The man eyes the skittles and hurls the ball at them. (5) C.S. skittles with the middle one prominent. (6) L.S. of the skittles—the ball goes harmlessly through them! (7) The man shows his disappointment by howling and jumping in the air. General laughter.

### Not Useless After All

It was (6) that made this treatment possible, and yet it had been considered useless at the time of shooting: it would not even have been printed for the rushes had it not been among several 'good' takes.

The shot that required the most careful timing was (5) which was a static piece removed from (3). It had to be long enough to make the audience expect a clean sweep, and yet not long enough to hold up

the action. With trial and error it turned out to be 16 frames. (7) was one of a number of different reactions that the man did, unrehearsed, in the various takes. Needless to say, the game as it appeared on the screen was nothing like the play that had actually taken place.

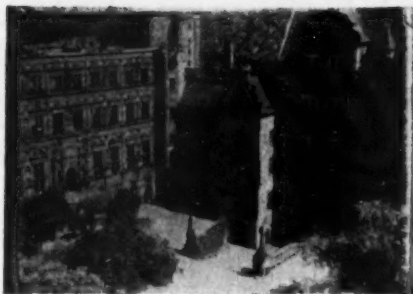
Not all cutting room trickery has to be as inventive as that, though, thank goodness! There are plenty of harmless little posers waiting around.

**Sixth Problem.** A little girl twirls around on skates at the ice rink (from *Come Saturday*). Four different camera set-ups—Figs. 8 to 11. The number of twirls she was able to do in one go were not enough in which to use the four angles, unless they were cut very short. And I could not consider leaving out any of them.

This set of conditions is the cue for some cutting room roguery that is as old as the cinema—showing something that *could* have happened but didn't. We use the four shots, in the order shown, and allow a maximum length of twirling in each shot, of course matching positions at each cut—thus prolonging the young lady's performance and making her look more accomplished than she was, a practice that is not at all unknown in the realms of the film studio.

But I had no regrets—I was only doing my best. It is all in the line of duty, the same as the later exploits I shall be describing.

¶ CHARLES CARSON takes you behind the scenes and gaily sketches the problems and obstacles that beset the path of the makers of "Student of Heidelberg", one of the 1951 Ten Best now on tour. Will your film figure in the next Ten? You have until December 31st to get it ready.



## FIVE STUDENTS IN HEIDELBERG

A university is a vast subject for a film. It is also one which has been documented in film before—many times. You can show 'a day in the life of a student', or the dreaming spires and cloistered courts. You can see it as a storehouse of learning or as the Glorious Threshold of Life.

You can approach it in a hundred different ways—and that, unfortunately, is what we did in Heidelberg; we attacked from every angle. It was, unhappily, only in the editing, after trying to wrestle with the 2,000 feet of usable stock, that it became obvious that we had been too eclectic with our lens. Clearly, a limited point of view was necessary. So we picked out the shots of the students themselves, ignoring the carefully-planned sequences, in an attempt to get over an impression of life being lived—hoping the audience would leave with a feeling of having experienced a vague, but tangible, contact with these foreigners, rather than a memory of having watched a 'travel picture' about Heidelberg.

### Background and Theme

Thus, while the first part of the film describes the students, the university, and the town they live in, the second half tries to indicate something of the problems which face them. An almost universal poverty means that the majority must work their way through—even to going straight from the lecture hall to the market place, as one of our 'stars' did. He had a newspaper stand, which he set up there in the afternoons; while others worked as waiters, night-porters, or drove U.S. Army vehicles.

The Americans were trying hard to democratize the Germans, yet at the same time there was a desire among some students for a return to the old duelling days of the Student Prince. But on these issues, it

must be confessed, most were apathetic, being concerned only with the getting of that degree which would send them, at least technically equipped, into the wider world.

Such intense application was, to us, the great danger of the German university system, and we ended by hoping that "there may still be time for these students, who will be the leaders of their country, to work out some new way of life that is neither East, nor West, but German".

### No Illustrated Pamphlet

This description may suggest that the film is little more than an illustrated pamphlet on the German student problem; but I think that in actual screening it will be seen that, by concentrating on their thoughts and emotions, we have made them 'come alive' more vividly. At least I hope so.

The opening sub-title says: "We, five undergraduates from Cambridge, went to Heidelberg to meet the students," but to be historically accurate, the producer Peter Green, and the director Peter Templer, went ahead to write the script; while the cameraman, Michael Igglesden, the continuity girl, Rosemary Munday, and myself, drove over from Paris a fortnight later.

### Dissension

The end of this trip is still clear in my memory. We had driven from Strasbourg that afternoon, had spent several hungry hours searching for our scenarists, and had run over a nurse in the process. When we finally found them they were sitting on a verandah meditating, in a sort of 'Jug of Wine, a Loaf of Bread, and Thou' atmosphere—with half a page of script in the typewriter. Dissension among the unit followed almost immediately. But soon,



we too succumbed, and spent the following days acclimatizing ourselves—with a trip up the Neckar by motor boat, an investigation of the tourists-only food in the cafes and the wine in the old student inns.

We were given breakfast by the students, tea by a professor, and cigars by a cigar manufacturer. We listened to Beethoven in the star-lit courtyard of the castle, and Mozart at the opera—from which they nearly evicted us when we broke into fits of giggles at the solemnity of a dozen 'priests', who raised their twelve majestic trumpets—and were dubbed by a single, rather neurotic, clarinet.

### **The First Shot**

Eventually, one Sunday morning, we set up our Bolex in the Hauptstrasse and took shot No. 1—of people coming out of church. What the significance was, I don't think I ever knew (my position was that of electrician-cum-chauffeur) and, as it has long since been discarded, this shot was only memorable in that our virgin takeboard, our carefully printed continuity sheets, and our cameraman's cynicism were at last functioning in their pre-ordered roles.

We filmed for three weeks as a unit, and the routine must be so familiar I will not trouble with it—except to say that before any shot could be taken, a sort of committee meeting was held around the view-finder; and, while Roey's was generally the last word on composition, or Peter Templer's on action, it was Mike who, in the end, ripped off some 3,000 feet of neg/pos in an attempt to expedite his 'let's get back to Piccadilly before Christmas' movement.

### **Fumbling with Fuses**

I could tell of the trouble I had in mastering the simplicity of the German fuse system (wait till it cools and push back in); the difficulty of finding a dropped spool in the blacked-out cellar of a private house that seemed suspiciously full of objects which felt like U.S. Army stores; of the fact that, while the Foreign Secretary said in my passport that he was fully protecting me, the American military policeman said I was parking in a No Parking area, and "suppose you follow us along to the station, bud".

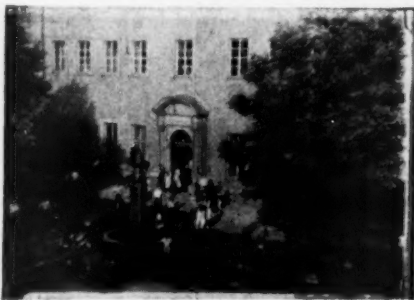
I could tell of the usual disastrous delays, the bad tempers, the fight, which nearly became ugly, to get possession of the car, but which an audience of puzzled students made us turn into something like the old pantomime act. I could go on endlessly with the arguments over what the film was to be about; but somehow the unpleasantnesses are much too tedious to recount.

Instead, let me recall the times like the

terribly hot day when we went on strike and drove off for a swim in the Neckar, leaving a frenetic producer to make arrangements for the party which we were to film that night. That party was disastrous; it dogged every day of our trip; it was to be the grand finale of everything. In the end it was dropped in the cutting—being quite superfluous.

Everybody who had helped on the film was invited, and they all came—to settle down to a gay little chat about Goethe. Nothing we could do would cheer them up. Neither the endless bottles of wine I was sent to buy, nor the play back of the drinking-song, had any effect. German students at parties no longer sing. Goethe won the day.

At 1.30 p.m. we packed up, and taking the remainder of the wine, drove to the



*The first part of the film presents the scene, the second part the people.*

flat of a married student, where we collapsed on the beds, exhausted and defeated. Later, with surprising psychological insight, Herman produced some tea. This so brightened the situation that it was unanimously decided that the night was too old; and that a drive to see Worms Cathedral (some 50 miles away) would just fill in the time before morning.

We went, we had a puncture, the bridge across the Rhine had not been repaired, we returned, we all (except the cameraman) fell asleep that evening, at the Philosophy Society's discussion on the Devilishness of Power. As students, we were not considered very cultured.

This was the honeymoon period. At Cambridge, a fortnight later, we saw the results. I was given the camera, the lights, a new script, and sent back to make 'corrections'. This time the unit really was a unit and it proceeded up one-way streets on a bicycle, shouting "nicht sprechen Deutsch" at any policeman who tried to stop it.



But even the phrase-book was no help in the hospital dark-room I had taken over for processing my shots. The essence of a somewhat terse conversation with the startled intruder was an urgent "No fire! Do not have fire!" (dash it! German smokers always want 'a fire' for their cigarettes). What the X-ray sister screamed as she fled from the room, I shall never know; but the interview with the matron, if less dramatic, lasted rather longer.

No matter; this time the shot of the castle was correctly exposed—and in focus; for we had to learn the expensive way that, when abroad, it is essential to have some arrangement for seeing your results.

### Faked Fizz

The language difficulty was always rather a problem, sometimes rather surprisingly. On one occasion the only 'exclamatory talking' I could get a student to put over was a recital of Shakespeare's 'Friends, Romans, countrymen'—in English. But by this time I had abandoned our high creed of nothing but the truth, and was even faking the fizz of lemonade (some acid from a car battery in the glass, and bicarbonate of soda in the water in the bottle—if ever you, too, find yourself caught after lemonade hours).

There was also a certain amount of language trouble in the hostel, when I went round from bed to bed trying to recruit a crowd scene. If, however, my crowd of two was a little thin for an audience coming away from even the dulllest lecture, the shots used instead—of empty corridors with dying footsteps—are perhaps just as effective. And somehow they are rather nostalgic.

### Sound Track Needed

As by now everyone had left Cambridge, I edited the film and laid it aside until the autumn of 1950, when Peter Green returned from America and decided that the only way to save it was to go full out on the sound track. We had a commentary, a specially composed score, and hundreds of the wildest sound effects possible.

We ran to earth a bunch of German students at an agricultural camp near Cheltenham, wrote out phoney lectures on cancer and economics, and got them lecturing and laughing in the middle of a cold, damp field. We 'duelled' endlessly with two razor blades held in artery-forceps; and, if you want it, the recipe for a night-club sound is: a band, German chatter, the clash of dishes, and two medical practitioners dancing, one shuffling a pair of shoes with his hands.



Time in the laboratory had to be paid for by work in the student's own time.—A frame enlargement from "Student of Heidelberg".

The mixing of the tracks was something of a theatrical performance. The projector, in the 'noise-room', shone at a sheet hung across a bay window. The commentator sat in the opposite bay window, looking at the picture through the rain; while the recordist occupied the bathroom in between, where he followed the proceedings through a mirror, affixed to a croquet-mallet that stood in the gutter of the roof of the porch.

### Cueing

In the noise room, besides the projector, was a gramophone with the music and a second tape recorder with the sound effects. These were cued with a blob of white ink on the tape, and were brought in with a 5, 4, 3, 2, 1, scratched on the film at second intervals. This is quite successful, if there is enough time between cues for the operator to line up his white spot unemotionally.

For anyone attempting to mix sound, I do warn that a loudspeaker in a big room is essential for the correct balance. With your ear close to the speaker, as I was, you tend to keep the background too loud.

We had the tape re-recorded, the opticals made, the negative matched; and two years from the day of getting our visas, we held a married print in our hands. Then we put it into a projector. It was quite unintelligible.

With that numbed feeling, we started again, recording and matching and editing, and . . . The days in Heidelberg seemed like springtime—but then, I imagine, an iceberg always looks beautiful.

### Lone Worker's Diary

No diary entry this month—the diarist is on holiday. But the infectious Verney virus—'experimentitis'—spreads to this issue. See "A Refined 'SON'" on page 571.

## MAKE UP CHART

PAGE NO. 1

**NAME:** Helen Smith

**ROLE:** Juvenile

**HAIR:** Natural Blonde, straight. **CONTOUR RESTYLING:** None

**EYES:** Blue

**SCREEN AGE:** 18 throughout

*Hair style, page boy  
Simple style*

*Overall base KK No 4*

*Eye brows and lashes  
in brown mascara*

*Brown pencil*

*Highlight bridge  
of nose with No 2*

*Shade with No 6  
grease paint*

*Lip rouge, cinema light*

**OVERALL BASE:** KK No 4

**AFTER MAKE UP:**

*Press Rose blending powder all over*



*shade with No 6  
grease paint*

*eyelids,  
gold-brown  
shadow*

*highlight with  
No 2*

*No 6 grease  
paint shaded  
in under  
cheek bone*

*highlight with No 2*

## TRY YOUR HAND AT MAKE-UP

Says IRIS FAYDE

From adolescence onwards women subject their faces to continuous cosmetic experiment, until by trial and error, they attain skill, knowledge and adeptness in gauging and using the most becoming means of gilding their own particular lily. It's an art—the most universally practised art of all. With so much knowledge and experience available, you'd think amateur screen make-up would be first-class, but the extraordinary fact is that not only is it rarely used at all, but when it is, the characters invariably look as though they suffer from apoplexy, dermatitis or acute anaemia.

Because it is so infrequently used, the woman film-maker concludes that make-up must be only a very unimportant part of film-making, if indeed it is necessary at all. Her belief is strengthened by the derisive demeanour of most men when film make-up is even contemplated, their fierce impatience when it is being applied on their own or anybody else's face, and their emphatic

dismissal of the whole thing as a waste of time, anyway.

I admit that amateurs can get away with using less make-up than the professionals, but it is just asking for trouble to use none at all, for in throwing greatly enlarged pictures on the screen we also hugely magnify imperfections of skin and facial contour. To apply a simple "cover" make-up to counteract the blemishes and to give tone to all skin surfaces is really quite simple. The monstrosities seen on the amateur screen are almost always due to the use of daylight or stage make-up or screen make-up incorrectly applied. Daylight make-up gives a very contrasty effect on monochrome stock because red films practically black, and theatre make-up is unsuitable because of its texture.

I have had most success with Leichner make-up. Their very soft cream base, Kamera Klear, for black and white filming, is easy to handle, and the colour intensity is

You don't have to be an artist to make a sketch of your subject. Quite a rough outline will do. It's the notes that matter, for they are your insurance that the make-up will be the same no matter how many times it has to be applied.

such that only a very thin layer is required. Unlike the make-up of the early days, it is not a mask which hides expression. For straight make-up it is quite sufficient to have just a small outfit—say five tubes of Kamera Klear (2, 4, 6, 8 and 10), a couple of pots of eyeshadow, black and brown mascara, light and dark lip rouge, grease paints 5 and 16, a tin of rose blending or neutral shade powder, removing cream and astringent lotion. These, with cotton wool and a couple of ordinary artist's paint brushes, provide first class equipment at a cost of £2 10s.—£3.

### Any Corrections?

First sketch in broad outline the face to be made up. Contours may not be perfect, for few people have exact symmetry on both sides, so make notes of any corrections that may be necessary. I make such notes on graph paper on which I have drawn an outline of the face and recorded the name, screen age and role of the player.

Then, having regard to normal skin colour, hair, eyes, age, part, and particularly the "key" of lighting to be used, I decide the colours to be applied and where, and shade in the appropriate areas on the outline face. From the example shown opposite of a simple straight make-up, I think you will see what I mean—and will realise, I hope, what a great help such a chart can be. For, no matter how great the time lapse between sequences, reference to it will ensure accurate continuity of the original effect.

### Hair Styles

I also sketch in the hair styles, for when—as sometimes happens—a film takes six months to make, your subject may have evolved a quite different hair-do. I once got stills taken and pinned them to the chart—but that was an exceptional case. The player's thatch was just a mass of curlers in many scenes, and to get them right every time was an absolute nightmare. But, four stills—front, sides and back view—were a wonderful help!

The best way to satisfy yourself that your paper and pencil ideas will film correctly is to take a short film strip with the appropriate lighting. You can then make any necessary amendments to the chart before starting on the real thing.

Before applying the make-up, you must

have a good foundation on which to work. The best is a really clean skin! So get out that removing cream and astringent lotion (the appearance of which in the list may have seemed to you quite unnecessary) and clean off all old make-up, dirt and every trace of oiliness. Avoid waste by dipping cotton wool rather than your fingers in the tin of cream (this also prevents dirtying it). Rub it well over the face and neck, then remove it with tissues, and pat the face well with cotton wool soaked in astringent. This latter ensures that not only is all oiliness removed from the surface but that the pores are closed—a good insurance against perspiration under the heat of floods.

### Basic Make-up

You will now be ready to put on your first basic material. If your subject is a blue-eyed blonde with a modern part to play (similar to the one in the chart), you will no doubt have decided on K.K. No. 4. If she is mousy, you will need No. 5; if brunette, No. 6; and if very dark, No. 7. For a man with a light skin, use No. 8, but No. 9 for a dark-haired male, and 10 for a dark complexion. For a man's heavy tan, use Sunburn.

The secret is to get an overall evenness, so put the cream on very thinly. Squeeze a little from the tube on to the palm of your hand and, using it as a palette, apply it in small dabs, smoothing it all over the face,



French window setting: a broken clothes-horse and two card tables. Trees, roofs and a night sky beyond: black-out material against a white backcloth. Moonlight: three photofloods shining outside balanced by two banks of two inside. Circle Nine-Five C.C. improvise to fine effect in their film "Clair de Lune".

including the ears, and patting it well in right up to the hair line.

Pat the cream diagonally outward from the outer corners of the eyes, and under the eyes in a crescent; go down the nose and be sure there's make-up around the nostrils. Remember to apply it under the chin and on the neck. If you don't, they'll show up glaringly in the film.

You will have now got a completely dead-pan, and must proceed to mould the face by "painting" in the contours. Since red photographs practically black, you won't be putting rouge on the cheeks, for that will tend to flatten out the contour instead of bringing it into prominence. You will instead place a shadow of No. 16 grease paint *below* the bone, and highlight the bone itself with a No. 2 K.K. or a chrome.

### Highlight and Shadow

The shape and degree of highlighting and shadowing this and other areas depend, of course, on the individual case, but even for normal subjects it is usual to apply them to the nose (highlight the bridge, shadow the sides) and chin. The highlights and shadows must be blended off into the base, and no sharp lines must be visible.

Now for the eyes. I shade away the prominence under the eyebrow with a No. 16 grease paint and apply a little eye shadow to the eyelid (usually gold-brown for girls and dark green or brown for men). I then draw a line with a brown pencil immediately under the eye and blend it carefully to give a subtle shadow, extending this line to a point just beyond the outer corner of the eye and slanting upward. I treat the upper lid immediately above the lashes in the same way.

The next step is the application of powder. A velour puff should be dipped in the tin,

and the powder *pressed* (not fluffed or banged) on the face. Then the whole face should be gently sponged with astringent lotion to get rid of all the surplus and to "set" the make-up so that it will not get greasy under the floods.

It is wisest to confine lip make-up to women, for on men it looks unnatural even when well applied. Before applying the rouge, firmly blot the lips on a tissue so that they are bone-dry. Then, using a paint brush (in preference to a stick), draw their outline, fill in and faintly powder to prevent smudging. They should never be licked before, during or after the application.

### Eyebrows and Lashes

The eyebrows should be made-up with a brow pencil, but not as a hard line. Short soft hair-like lines should be drawn in the direction in which the hair grows on the brow. If necessary, extend the lines beyond or above the natural growth, but make sure you imitate the contour and blend in the colouring with the adjacent natural hairs.

Then apply mascara to the lashes. The amateur's greatest mistake is to apply it too thickly. Put it *lightly* on the top lashes with a fine brush, using an upward stroke. If it is really necessary to make up the lower ones (they should be far less defined than the top), do it almost imperceptibly with a light downward stroke.

Finally, remember that any variation between the colour of face and neck and other exposed skin surfaces will show, so cover the latter with a liquid make-up applied with a sponge. After a little practice on basic work you will be able to attempt contour re-styling and characterisation, which will immeasurably extend the range of your cast. Next month I hope to discuss this and make-up for colour filming.

## "FAIR'S FAIR" PLAY DATES

LONDON, S.E.14. Sept. 20th. Presented by Greenwich & District C.C. at All Saints Institute, Monson Rd., New Cross, S.E.14. (Hon. Sec.: Miss D. Heavan, 49 Devonshire Drive, Greenwich, S.E.10.)

NEWCASTLE. Sept. 23rd at 7.45 p.m. Show at 18 Lovaine Place, Newcastle-on-Tyne, by Newcastle and District A.C.A. Tickets from George Cummin, 143 Hayswater Road, Newcastle-on-Tyne 2.

RICHMOND. Sept. 26th at 7.30 p.m. Queens Hall, The Quadrant. Presented by Centre Film Unit. Tickets: 2s. from A. C. Pockette, 13 Queen's Court, Richmond, Surrey.

HARTLEPOOLS. Sept. 30th. Show at Hartlepoons C.C. clubroom. (Hon. Sec.: R. Jewson, 69 Chatham Road, West Hartlepoons, Co. Durham.)

WORCESTER. Oct. 4th at 2.30 p.m. St. Martin's Parish Hall. Presented by St. Martin's Junior C.C. (Hon. Sec.: J. R. Harris, 74 St. Dunstan Crescent, Worcester.)

LEICESTER. Oct. 10th. Show at Leicester & Leicestershire C.S. clubroom, Trinity Lane, Leicester. (Hon. Sec.: R. Hill, 43 New Way Road, Leicester.)

CHORLEY. Oct. 14th. At the Chorley C.S. clubroom, Clifford Street, Chorley. (Hon. Sec.: A. Seddon, 28 Gillibrand Walks, Chorley, Lancs.)

OLDHAM. Oct. 22nd at 3 Chamber Hall Close, Oldham. Presented by Oldham Lyceum C.S. (Hon. Sec.: H. Hilton at above address.)

ROYSTON. Oct. 22nd at 7.30 p.m. Show at Royston Community Centre. Presented by Royston & District C.C. (Hon. Sec.: J. Brownlow, 10 High Street, Royston.)

ROCHDALE. Oct. 23rd at 8 p.m. Show at Toc H Rooms, Manchester Road by Rochdale & District C.S. (Hon. Sec.: H. R. Bond, "Sun Bank Cottage," Shawclough, Rochdale, Lancs.)

# WHERE TO SEE THE 1951 TEN BEST FILMS

	Date of Show	Theatre	Time	Presented by	Tickets
SLOUGH	Sept. 17	Central Hall, High Street	7.30 p.m.	Slough Film Society	2s. from Miss Jay Weedon, 11 College Avenue, Slough, Bucks.
NEWCASTLE-ON-TYNE	Sept. 18, 19, 20	New Theatre, Private Cinema, Pilgrim Street	7.30 p.m.	Newcastle & Dist. Amateur Cinematographers' Association	2s. from George Cummin, 143 Baywater Road, Newcastle-on-Tyne 2.
PARKSTONE	Sept. 20	The Great Hall	8 p.m.	Poole and Parkstone Film Society	2s. from L. J. Douch, 18 Alverton Avenue, Poole.
BRIGHTON	Sept. 22	The Union Hall, Air Street, Brighton Clock Tower	7.30 p.m.	Sussex Film Society	2s. from J. P. Howard, 126 Eastern Avenue, Shoreham-by-Sea.
WORTHING	Sept. 23	Court Room, Worthing Town Hall, Chapel Road	7.30 p.m.	As Above	
WOLVERHAMPTON	Oct. 2	Wulfrun Hall	7.45 p.m.	Wulfrun Amateur Cine Club	2s. from C. W. Worrall, 38 Hinley Crescent, Goldthorn Park, Wolverhampton.
SOUTHPORT	Oct. 2, 3, 4	St. James' Memorial Hall, Lutworth Rd., Birkdale	8 p.m.	St. James' Film Society	2s. from Kay & Foley Ltd., 249 Lord Street, Southport.
BRADFORD	Oct. 8	Southgate Hall, Thornton Road	7.30 p.m.	Bradford Cine Circle	1s. 3d. from A. C. Whitehead, 58 Pasture Lane, Clayton, Bradford.
NOTTINGHAM	Oct. 8, 9	The Y.M.C.A., Shakespeare Street	7.30 p.m.	Nottingham Amateur Cine Society	2s. from R. D. Brown, 96 St. Bartholomew Road, Nottingham.
HIGH WYCOMBE	Oct. 14, 16	High Wycombe British Legion, St. Mary's Street	8 p.m.	High Wycombe Film Society	2s. from David Anderson, Rose-lawn, Ledborough Lane, Beaconsfield, Bucks.
BIRMINGHAM	Oct. 16	Birmingham and Midland Institute Theatre, Paradise Street	7.30 p.m.	Birmingham Commercial Films Ltd.	2s. 6d. from Birmingham Commercial Films Ltd., Camera House, Paradise Street, Birmingham, 1.
SHEFFIELD	Oct. 20, 21	Sheffield City Library Lecture Hall, Surrey Street	7 p.m.	Sheffield Photo Co. Ltd.	Admission free. Tickets from Sheffield Photo Co. Ltd., 6 Norfolk Row, Fargate, Sheffield, 1.
LONDON	Oct. 23	Woolwich Town Hall, Woolwich, S.E.18.	8 p.m.	Peach Photo and Cine Equipments Ltd.	2s. from Peach Photo and Cine Equipments Ltd., 15 Plumstead Road, S.E.18.
CAMBRIDGE	Oct. 27, 28	Cambridge Guildhall	7.45 p.m.	University Cameras	Admission by programme (6d.) from University Cameras, 1 St. Mary's Passage, Cambridge.
BLACKBURN	Oct. 30	Community Theatre, Troy Street	7.30 p.m.	Blackburn Arts Club	Admission free. Tickets from Miss E. L. Gray, 56 Granville Road, Blackburn.
PRESTON	Oct. 30	Broughton Institute, Broughton, near Preston	7.30 p.m.	Preston and District Cine Society	Admission free. Tickets from J. H. Swainson, 5 Park Road, Fulwood, Preston, Lancs.
HARROGATE	Nov. 3	Connaught Rooms, Station Parade	7.30 p.m.	Harrogate Amateur Cine Society	1s. from Mrs. Marion Adams, 23 Gordon Avenue, Harrogate.
PORTSMOUTH	Nov. 5	Portsmouth Chamber of Commerce Buildings, Commercial Rd.	7.30 p.m.	Portsmouth and Southsea Film Unit	2s. from H. Eccles, 187 Chichester Road, North End, Portsmouth.
GLASGOW	Nov. 5, 6	St. Andrew's (Berkeley) Hall	7.30 p.m.	Glasgow Cine Club	1s. 6d. from J. M. Roy, 4 Claremont Gardens, Milngavie.
KINGSTON	Nov. 14, 15	Lecture Hall, Kingston Library, Fairfield Road	7.45 p.m. (and 3 p.m. on Nov. 15)	Kingston and District Cine Club	2s. from A. C. Seaward, 6 Southmont Road, Esher, Surrey.



FROM THE

## ***Other Side of the Counter***

We are moving out of the camera season into the time of the year when we expect our projector sales to increase. Your cine dealer is one of the very few retailers who is expected to demonstrate every item of equipment he offers, but we are sure he would agree that he would rather demonstrate projectors than cameras, principally because they sell themselves. It is only necessary to switch on two or three rival makes and let the customer watch for a moment or two. There may not be much difference in picture quality but any mechanical differences will become apparent.

A cine camera demonstration is much more difficult. Even comparing an f/1.9 with an f/2.5 lens presents a big problem if the customer is unfamiliar with photographic terms. The 'single shot' release always calls for a long explanation. You'd be surprised how many beginners think it is a device for enabling the operator to use the camera as a still model. Yes, camera sales can be wearing on the salesman!

What if you buy a complete cine outfit, use it for some time and then decide to switch to another gauge? You can make a part exchange, but you are then left with the problem of how to show your first films as well as those in the newly-chosen size. Since many folk get into this dilemma we would like to point out the importance of your first choice. The advantages and snags of each gauge should be carefully analysed before any equipment is purchased. A mistake now may mean a costly swap later on.

If the two film sizes involved are 9.5mm. and 16mm., it is possible to show both on one of the fairly large selection of dual projectors available. These range from the well-known though no longer made 200B Plus, to the Paillard-Bolex dual. The problem of 8mm. and 16mm., or 8mm. and 9.5mm., is much greater. It generally pays to use two projectors, for the price of the few available dual machines for these gauges is higher than the cost of two separate models.

But the best advice that can be given is: get the right gauge first time and so avoid these complications.

• • •

Your dealer is looking forward eagerly to those two latest inventions, the magnetic sound-on-film recording projector and the stereo attachment for the Bolex H.16 camera (the latter, indeed, should be here by now). We are sure that both will be popular; and our only concern is that their price might limit their use to the professional, while the amateur watches in envy. This is already happening with so many products that we are perturbed to think that even simple equipment might some day recede beyond the average purse.

Movie making has, unfortunately, established a reputation for being an expensive hobby. As dealers we would like nothing better than to see prices fall. In the advertisement columns this month you will probably see some examples of mass-produced American cameras that are now being imported in small quantities, at prices that make them competitive with many British-made models.

When you consider that import duties have had to be imposed, you will appreciate how inexpensive they must be in the States. This accounts for the fact that the average American tourist always carries two cameras, one still and one movie. It also explains the ever-growing popularity of 8mm. in America. The very low cost of the film puts movie-making within the reach of nearly everybody. That is the way we want it here.

• • •

Some years ago we sold still photographic equipment and took the opportunity of comparing the outlooks of the still and cine man. We found that, generally speaking, the former has a far wider grasp of the theory of photography. He almost always has studied elementary optics, sensitometry, composition, filters, and can converse at length on any of these subjects.

Not only this, but he has the ability to put his theoretical knowledge into practice. The very large number of exhibitions of really excellent pictures that are held every year provide proof of his skill. Of course, there are thousands of casual snapshotters but the fact remains that the percentage of well-informed amateurs in still photography is much higher than on the cine side. How often do we see amateur films that are so poor photographically that they should have been scrapped after the first showing?

In our view some of the finest films are produced by those who have graduated from

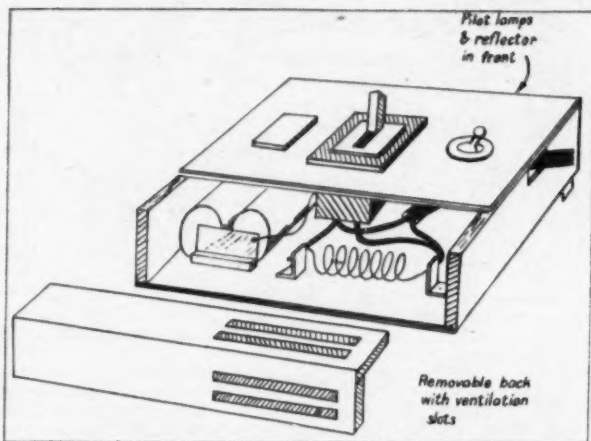
(Continued on page 572)



# A REFINED 'SON'

C. R. ENGLAND

tells about



No undue finickiness in this design! The patch near the large switch is a memorial to the switch which originally dimmed the exciter lamp!

Some people are infectious—Mr. Verney, for instance. Many readers may be immune from the Experimentitis and Outdo-the-manufacturer mania which he spreads. I am not. Consequently, I was very critical of my Pathe Son almost before it had shown one reel of film!

I noted that it was impossible to have the amplifier on without running the motor, a feature which prevented record-playing during reel-changing and threading. Also, the exciter lamp burned continuously at full power, even though the amplifier may be in use for record accompaniment or commentary to silent films.

And being a sensitive and sympathetic

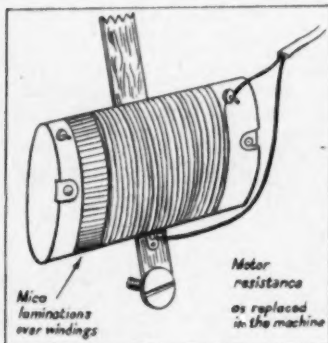
soul, I suffered with both projector and exciter lamps every time I switched on and saw them stagger before the onslaught of amperes. The lamps played me up by dimming their lights behind slightly sooty glasses!

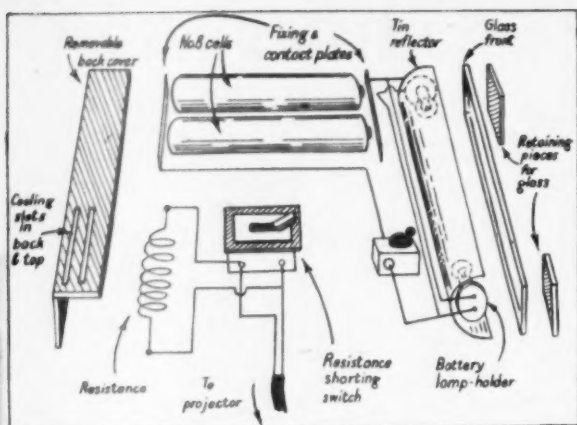
Separating amplifier and motor control was not difficult. Removal of the panel at the back of the machine gives access to the amplifier valves, and removal of the valves opens the way to the motor speed control resistance. Two nuts and one screw hold the resistance in place, and when removed the assembly comes out of the machine on the end of quite a long wire.

## Spare Winding

I have used Durofix to stick four laminations of mica (ex-electric iron element) over the last  $\frac{1}{4}$ " of windings on the resistance, so that when the motor speed regulator is put at the 'slowest' position, the slider mounts on to the mica and so makes the motor quite dead. There is a lot of spare winding on the resistance—the motor actually stops turning before the mica is reached.

Success provoked me to more ambitious things! A small box of tricks was designed and constructed to incorporate separate pre-heating resistances and switches for the two lamps, with a pilot light drawing current for two 6v. '3a. bulbs from the exciter lamp supply. And it worked. The only troubles were the bulkiness of the wire between





projector and 'controls', and the fact that in wiring round the exciter lamp I got it out of line and found my film stars making noises reminiscent of a nightmare farmyard!

Oh! how I fiddled and adjusted and tried and erred with that lamp's positioning before admitting something near panic and calling in the services of a know-all! But my creation was not scrapped. I gave way in the matter of exciter lamp pre-heating, and had a switch fitted to the front of the machine itself, to turn the lamp off when playing records, etc.

I compromised about the pilot light, and now have two 2.5v. bulbs battery fed. The projector lamp pre-heating remains unchanged and allows warming up before full-scale shows or continuous under-

able back allow adequate cooling of the resistance. (See diagram on previous page.)

The projector lamp circuit is broken at the plug in the lamp house, heavy rubber cable leading out of the base of the machine at the front.

Pilot-light: two 2.5v. flashlamp bulbs fed by two No.8 cells in parallel. Controlled by small 'Bulgin' switch. Tin reflector behind bulbs makes light ample for reeling, etc.

Except for the side-pieces, which are of  $\frac{1}{4}$ " softwood, construction is all of plywood, with screw and/or glue joinings.

A strip of glass protects the pilot light bulbs from accidental damage, and small rubber door-stops raise the front of the box to a 'handy' working position

## THE OTHER SIDE OF THE COUNTER

(Continued from page 570)

still photography. We never fail to recognise a customer of this type for he uses photographic jargon readily and intelligently and produces in his films that rare, valuable combination of good photography and good movies. Perhaps the cine amateur tends to become too involved in his hobby—elaborate prosceniums, wipes, splices, etc.—at the cost of the development of his theoretical knowledge. How many cine manuals are to be found in his library? Judging by the number we sell, very few. Yet the Kodak Data books—to take an example—are invaluable, covering as they do nearly every facet of photography.

The dealer can play a large part in remedying this state of affairs. Most of us welcome the type of question we are only

too seldom asked—for instance, "How is lens aperture decided?" and "What filter do I need for correct rendering on panchromatic film of such and such a subject?" If we have roused your interest, or even your indignation, we are glad. Ask yourself if what we have said is true, and if it is, get going and watch your movies improve. By using your hobby to the full you'll enjoy it far more.

• • •

I asked in the March issue when the new Pathescope film catalogue would appear. Well, as you will have seen from the August number, it is now available. Both titles and contents are listed—a great help both to dealer and customer. Mr. Rickwood tells us that his department has concentrated on the production of this catalogue since December last. It should be a best seller.

# A.C.W. Test Bench

## WAKEFIELD ANIMATED CINE EDITOR

This animated viewer comes packed in a reinforced hardboard box 11" by 8" by 6" high. The mechanism is mounted on a plywood base 10½" by 7½", and the 2½" by 3½" hooded screen is attached by rods, extending a further 11" behind the 7½" dimension. Two yards of flex are provided, and the viewer is intended to be used between a pair of re-wind arms: the spindles of the arms should be about 14" apart to give enough room, assuming the use of 400ft. reels.

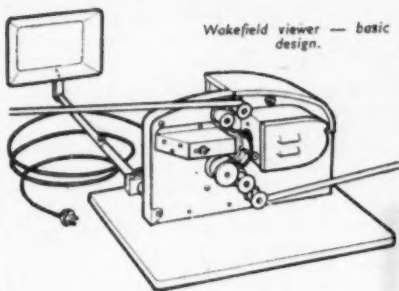
For A.C. mains, 200 to 250 volts, it incorporates a transformer, feeding a 12 volt 24 watt line-filament single-contact motor car type bulb. You plug in, and the lamp lights. You thread the film and, on pulling it through, see a brilliant moving picture on the little silvered screen provided: it is bright enough for use with the room lights on. In darkness, the small screen can be removed and an acceptably bright picture up to about 2 feet wide on a silver screen obtained. Any frame can be marked by means of a small plunger beside the gate.

### DESIGN

**Mechanical.** The viewer works on the scanning-block principle, the glass block, with two of its faces clear and the other two covered and so forming the shutter, making one revolution for every two frames of film, by means of a four-to-one gear between the 8-tooth film sprocket and the glass block. The film channel is curved, and there is no pressure-plate, the channel curvature ensuring transverse flatness, as in some projectors. Two top idler rollers are fitted, and also two more idlers after the sprocket.

**Optical.** A simple ¾" diameter condenser lens concentrates the light from the lamp filament on to the gate, and a one-lens objective, with stop incorporated to maintain quality, forms the image via a front-silvered adjustable 45° mirror. Focusing is by sliding the objective lens bodily in a circular mount.

**General.** Aluminium sheet, with grey wrinkle-finish enamel, forms the body of the viewer. Steel sheet has been used for the screen and the mechanism cover, only. The larger block, right rear (see illustration) houses the transformer and has a snap-on cover. The lamp-house cover also snaps on, at the front of the lamp-house. The mechanism is housed between two thicker plates. The whole is light but robust.



**Operation.** Except that there are no fewer than six threading points—gate, sprocket, and four idlers—operation is grand so long as the film is a long length between two spools on the rewinder. It is when you get short lengths, or many repetitions due to a difficult editing sequence, that the design appears to have shortcomings. For on a given shot, by itself, it is not possible to view either the first 13 frames or the last four, so long is the threading path. Again, the lamp-house gets so hot that one is in constant fear of burning a knuckle, since it is above and nearer than the idlers.

### Block Cut-offs

The mark made by the "notcher" is neither very decisive nor at a safe distance from the sprocket hole, though a gear tooth adjustment would probably correct the latter. Finally, though a still is delightfully sharp, quality deteriorates in animation because the block cut-offs are such that a trace of image movement occurs *before* cut-off, causing slight blurring.

It is unfortunate that the focusing slot is so long that at one end the objective lens fouls the glass block, and at the other the surface silvered mirror. Then, too, the flexible connecting lead is passed straight through a hole in the metal plate, without any insulating protection—a dangerous omission.

We should like to see a handy switch, because the lamp and transformer get very hot; a wider-angled objective, so that the screen could be nearer; and idlers better arranged, so that one could get fingers around better, specially under the lamp-house. Such modifications would be well worth while, for the viewer is basically a businesslike job. Price: 8mm., 16 gns., 16mm., 17 gns.

## Cine Bookshelf

### MANUAL OF NARROW-GAUGE CINEMATOGRAPHY

Edited by Arthur Pereira, FRPS, MBKS, pp. 500,  
Fountain Press, 27s. 6d.

When we reviewed the first edition of this book three years ago, we pointed out that the great quantity of valuable material it contained was rendered less effective than it might have been because of an excessively 35mm. slant, a preoccupation with the original French text, and a disappointing number of errors, of which we listed about twenty examples. The new edition is a marked improvement. The 35mm. slant is less in evidence, the French original is not so closely followed, the order in which the material is arranged has been improved, a lot of good additional material is provided, and many of the errors have been corrected. From being lukewarm in 1949, we are now glad to recommend it, even though it still contains errors and some confusing passages. Certainly everyone will be able to learn something from it, and for the "average" amateur we think it a worthwhile investment.

As before, the text is divided into three parts: *The Technique*, 230 pages; *Artistic Realisation*, 150 pages; and *The Laboratory*, 110 pages. The first has chapters on film, camera, using the camera, photometry and sensitometry, exposure and exposure meters, colour, stereoscopy, studio lighting, sound recording, and scientific cinematography. The second part covers the theme, script, pre-production, shooting, tricks and special effects, editing, titles and title effects, final editing, and cartoons. Part three covers the dark room, the trade laboratory, projectors, sound projection, projection technique, and music for silent films.

#### Comprehensive

To the table of contents, set out under these main headings, are added comprehensive sub-headings so that any subject can be readily located. In addition, there is an index of over 850 items, but some of these are confusingly referenced; e.g., 'main titles' should be p.345, not 350, and 'editing equipment' should be p.337, not 333: in each case there is indirect reference only on the page given. In other cases, one looks in vain for any trace of the subject on the page quoted. Of course, re-arrangement of the text of so sizable a volume was clearly a big task; it is inevitable that some references should be upset. Those we have quoted and instances in which material yet to come is referred to as "already mentioned" are

trivialities that detract little from the book and will surely be put right in the next edition, which will we feel be demanded.

There are surprising omissions: sound stripe is mentioned as being in the experimental stage, whereas Pathe announced their machine in detail in the Easter, 1951, issue of their French *Cine Review*. The text on stereoscopic projection and on zoom lenses is rendered incomplete by the absence of any reference to Berthiot equipment. A glance at G. H. Sewell's paper to the R.P.S. Kine section in April, 1951, shows other equipment which should have got a mention in this revised edition. On the other hand, Victor cameras are described in some detail, though these have been out of production for about ten years.

#### Thorough

A vast amount of basic information is offered. Part one is very thorough and the chapter on photometry is particularly good. Personally, we don't agree with the advice to release the camera spring at the end of a day's shooting (p. 102), and we feel that space should have been accorded to B.S. speed numbers on p. 118, and the reference to D.I.N. cleared up.

The filter data on pp. 133 to 136 is indefinite, but it does point the moral about factors varying with different films, though it strays a long way in mentioning tri-colour separation filters. The exposure difference between pan and super pan films is generally  $1\frac{1}{2}$  stops (not only  $\frac{1}{2}$  stop as stated on p. 159), though in any case the generalisation is a dangerous one. Page 180 holds out hopes of 16mm. Technicolor prints and of 16mm. Kodachrome being blown up to 35mm., both of which have been available for years. The same page allows Kodachrome to 8mm. and 16mm. only. Page 224 should really include notes on a modern 16mm. sound camera such as the Auricon, instead of the obsolete model noted. But these few discrepancies are greatly outweighed by the rest of the material in the 230 pages of Part One.

#### Shot Descriptions

Part two is of a high standard throughout, getting off well with the A.C.W. script "12.30 Waterloo". In this, the usual shot descriptions are used, L.S., M.S., C.S., and B.C.S. for big close-up. These are more or less universally accepted, and few issues of A.C.W. are without them. So why invent a slightly different set of descriptions (p. 304)? And contradict one of these, in the top two lines of p. 206? And persist in calling a high-angle shot a "depressed shot" (p.306)?



's gotta horse... and it's a Winner!

# The Galloping Major

starring  
**BASIL RADFORD**  
**JIMMY HANLEY**  
**JANETTE SCOTT**

(Independent Film Distributors Release  
through British Lion)



AVAILABLE AUGUST  
**Abbott and Costello**  
**Meet the Killer,**  
**Boris Karloff**  
(G.F.D. Release)

**Leslie Banks**  
**Paul Robeson**  
**Sanders**  
**of the River**  
(A London Film)

**Roland Young • Joan Gardner**  
**Ralph Richardson**  
**The Man Who Could**  
**Work Miracles**  
(A London Film)

**Edmund Lowe • Ann Todd**  
**The Squeaker**  
(A London Film)

AVAILABLE SEPTEMBER  
**Richard Conte**  
**Julia Adams**  
**Hollywood Story**  
(G.F.D. Release)

**David Farrar • Nadia Gray**  
**Night**  
**Without Stars**  
(G.F.D. Release)

**Ronald Reagan • Diann Lynn**  
**Walter Slezak**  
**Bedtime For Bonzo**  
(G.F.D. Release)



**G.B. - BELL & HOWELL**  
with  
**TAYLOR-HOBSON LENS.**  
The BEST 16mm. projector for any size audience.

For details of the wonderful range of G.B. FILMS, write for copies of ENTERTAINMENT AND EDUCATIONAL Catalogues. Copies (2/6 each) from G.B. FILM DIVISION (Dept. ACW/10/52 Aintree Road, Perivale, Greenford, Middx.)

G.B. Equipments Ltd. A Company within the J. Arthur Rank Organisation.

**G.B. FIRST PAST THE POST WITH 16mm. FILMS**



We pointed these things out in 1949 and pleaded for consistent advice on shot length. With regard to the advice to invert the camera in the titler when filming reverse action, everyone we've met merely inverts the title.

Part Three is packed with useful information, mostly of a high standard of accuracy. The projection table on p. 483 has been converted from metres to feet, but it still omits common focal lengths, and is very inaccurate in places. When all is said, however, this new edition remains an impressive achievement.

#### HOW TO MAKE HOLIDAY FILMS

By H. Baddeley, *Focal Cinebook*, 119pp. 7s. 6d.

This new *Focal Cinebook* maintains the high standard of accuracy set by this series and is essentially practical. After a few general notes, to ensure that basic points are understood, there are three introductory sections, on the scripting problem, the necessary preparations, and camera technique. Then follow four main sections on various types of holiday film: Seaside, Touring, Climbing, Hiking, etc., and, finally, Holidays Afloat. There is also a section on documentaries, and comprehensive notes on Completing at Home. The

Contents table is detailed, and there is an indexed Glossary.

Throughout, the advice given is supported by well chosen examples. Of the script extracts quoted in the text, covering both silent and commentary films, all are good and it is interesting to see among them *Eggs for Breakfast*, a 1949 Ten Best winner. Incidentally, Mr. Baddeley might have profitably followed his own advice ("Write down what you wish to say in each title, and then see if you can shorten it without altering the sense") to the examples of titles he gives on pp. 58 and 59. They can be shortened by 50%.

Three items in the book are particularly noteworthy. The description of the mechanics of the view-point change (p. 23) is excellent, and is graphically supported by the illustrations on page 25. Timing while shooting is always something of a difficulty: the author gives, in four illustrations, a first-class basic example. Continuity shots, taken at home ("faked"! ) after it's all over, are admirably described and illustrated. Two small points: fading allowance (p. 37) should be 'at least three stops,' and 'mix them' (p. 93) should read 'intercut.' This is a book that can be thoroughly recommended.

## WALTON FILMS

"The best value in home movie entertainment"

GREAT NEWS! —and fun for the kiddies with our 4 minute Silent



### CARTOONS IN COLOUR

**CUNNING BUNNIES.** See how the bunny-rabbits recover their home from the Big Bad Wolf and Cruel Fox with the aid of the stupid hunter.

**ANIMAL "BANDITS"** Fun and games when the animals of the forest try to form a band. Soon they have the whole forest a-dancing!

## NEW TRAVEL FILMS

"Ideal souvenirs of your holiday"

#### SOUVENIR OF PARIS

**Part 1** (No. 64) Notre Dame, Louvre, Opera, Place de la Concorde, etc. **Part 2** (No. 65) Arc de Triomphe, Champs Elysees, Eiffel Tower, Montmartre.

**ROME** (No. 66) Coliseum, Emmanuel Statue, Roman remains, St. Peter's, Vatican City, etc.

**THE FRENCH RIVIERA** (No. 67) Monte Carlo, Villefrance, Nice, Cannes, etc.

16mm. (100ft.) Kodachrome £6 10 0. B/W £1 13 0. 8mm. (50ft.) Kodachrome £3 3 0. B/W £1 1 0 each. (NOTE: Nos. 64, 65, 66, 67 8mm. Kodachrome £3 6 0). (S.A.E. please for latest catalogue and supplement)

WALTON FILMS are obtainable from all Cine Dealers and Photographic Chemists throughout the United Kingdom or from —

### WALTON SOUND AND FILM SERVICES

282a KENSINGTON HIGH STREET · LONDON · W.14.

WEStern 9905

## IT'S THE CIRCUS

**BERTRAM MILLS** Circus direct from Olympia "The best colour film of a circus yet made"

**Part 1.** The parade, performing bears, the wonderjuggler, elephants, and laughter with the clowns.

**Part 2.** Bertram Mills Chimpanzees, crazy fun with a tin lizzy, graceful horses, lions and tigers.





LEAN OVER YOU'LL  
at these NEW

WITH LAUGHTER  
*Movie-paks*

**W. C. FIELDS**

"THE GREAT CHASE"

**ABBOTT & COSTELLO**

"RIOT ON ICE"

And look at this exciting line-up of other new ones to add to your own Movie-paks library.

**WESTERN**

"West of Laramie"

**MUSICAL**

"Western Melodies" (16 mm. Sound)

**GLOBETROTTER Series**

"Atlantic City"

**'ROUND BRITAIN' Series**

Canterbury, Lake District, Scotland, etc.

**DAVID HAND 'ANIMALAND' CARTOONS**

A delightful new series of Fun Cartoons in Colour and Black-and-White. (16mm. Silent and 8mm.)

**ADVENTURE Series**

"S.O.S. Iceberg" (16mm. Sound and Silent)

"Three Bruins Go Camping" "Living Dangerously"

**SPORTS Parade**

"Golf Magic"

**STAR Series**

"Where on Earth"

(16mm. Sound & Silent)

"Circus at the Zoo"

In 16mm. Sound and Silent and 8mm. unless otherwise stated.

**HEADLINE EDITIONS:** Many Movie-paks are available as Headline editions — condensed versions of the complete films, in 16mm. silent (100 ft.) and 8mm. (50 ft.)

**CLASSICAL MUSIC** 16mm. sound

A brand new series of nine popular titles including *Tales from the Vienna Woods* and *Die Fledermaus*. Also "Ballet Carnival" (Schuman) "Chopin Ballet" (Revolutionary Etude) "Chopin Ballet" (Poetic Nocturne) (Minute Waltz).



**GB** *Movie-paks* ... To Buy and Show when you Please

Order from your nearest dealer or direct from:  
**G.B. FILM DIVISION** • (Dept. ACW/10/52) • Aintree Road  
Perivale • Greenford • Middlesex

Send for the complete Movie-paks catalogue containing details of over 150 specially selected films!

**G.B. EQUIPMENTS LTD.**

A Company within the J. Arthur Rank Organisation.



# News from the Societies

*Reports for the November issue, on sale October 15th, should reach us not later than September 20th. Club stills are always welcome and should preferably be half-plate glossy prints.*

**Albany P.F.U.** (Hon. Sec.: L. V. Williams 13a Western Road, Hove, Sussex). Members toured Shoreham harbour recently selecting locations for the forthcoming production *Harbourside*. Both actors and technicians benefited from the opportunity of thoroughly studying the ground over which the unit will film. A variety of projectors was demonstrated at a later meeting. A party of thirty members visited Kew Gardens last month on the annual outing.

**Auckland Eight Movie Club** (Hon. Sec.: E. B. Ellerm, c/o Leys Institute Library, Ponsonby, W.1, N.Z.). There were nineteen entries in the 1952 competitions, the prizes being awarded as follows: The Kodak Cup for *Hands* by Mrs. E. A. Reynolds; the Mrs. A. L. Reynolds Memorial Cup for *My Dolls* by Mrs. A. H. Reynolds; the Thorne Cup for *John*, *Big Day* by R. N. Allport. The Club Competition Shield, for the producer of the three films gaining the highest aggregate points in the year's club competitions, went to Henry Gilmour. The Gardner-Brown Trophy was awarded to Mrs. N. W. Hicks for *Fan With Flowers*. Prize-winners in the other classes were: Monochrome Class: Mrs. H. C. Gilmour for *Half a Loaf*; Colour Class: Mrs. E. A. Reynolds with *Hands* (which also gained first prize in the documentary and novice classes). **Balham C.C.** (Hon. Sec.: Chas. A. Barker, 57 Tooting Bee Gardens, Streatham, London, S.W.16). The inaugural meeting of this new society was held last month. New members for both acting and technical departments are required (previous experience is unnecessary). It is planned to begin the production of short films in the near future.

**Birmingham C.A.S.** (Hon. Sec.: F. A. Inshaw, 8 Corrie Croft, Sheldon, Birmingham 26). Meetings in the forthcoming session, beginning this month, are to be held at Cambria House, Hall Green, Birmingham. New members are welcome to attend on any Tuesday evening. "Two scenes for the film of local youth activities will have to be re-shot because of a faulty camera—a warning, the secretary comments, to try out borrowed equipment before using it for important filming."

**Bristol A.C.S.** (Hon. Sec.: E. J. Worsell, 39 Foothill Road, Hanham, Bristol). The last month has been a quiet one, the secretary reports, but was enlivened by an invitation from Faling Studios to visit *The Tiffield Thunderbolt* production team on location near Bath. Members were relieved to discover that even professionals have to endure cloudy skies with patience; and we are sure that some enterprising London club might be interested to know that Nauman Wayne is a keen amateur cinematographer! Philip Grosset opens the winter programme on Sept. 15th with a programme of his prize-winning films.

**Cabot C.C.** (Hon. Sec.: H. Ashley, 10 Hampstead Road, Bristol 4). Arrangements are nearly complete for the presentation of *Fair's Fair* at The Folk House, Bristol, on Nov. 6th in a programme of amateur films. Although the show is devoted to 9.5mm. films, enthusiasts who work in any gauge are invited to attend. The first film, now finished, plans are being made for the formation of a second production team. 9.5mm. workers interested in this project are invited to write to the secretary for details of membership.

**Cameo C.C.** (Hon. Sec.: T. A. Siddons, 34 Mary Street, Harpurhey, Manchester 9). "Perfect filming weather" happily favoured the annual outing held last month. *Fair's Fair* (9.5mm.), a prize-winner in the 1951 A.C.W. Ten Best Competition, was screened

twice during August. The film is available to societies on loan from Patheoscope.

**Centre F.U.** (Hon. Sec.: C. A. Pockett, 13 Queens Court, Richmond, Surrey). Arrangements for the first public show on Sept. 26th are keeping members fully occupied just now. *Fair's Fair* will be included in the programme which will consist of 9.5mm. and 16mm. films. It is hoped to have two club films completed in time for the show.

**Circle Nine Five C.C.** (Hon. Sec.: T. E. Terrell, 33 Pembroke Road, Walthamstow, E.17). After several weeks of hard work the club has now settled down in its new premises. It is proposed to form a 16mm. unit to film the next production, the script for which will be selected from a number submitted by members. Membership is increasing steadily but there are still some vacancies for new members.

**City Films K.S.** (Hon. Sec.: E. R. Wilson, 10 Apline Road, Sheffield 1). A Magnagraph tape recorder and an animated viewer were demonstrated at meetings held last month. A later meeting dealt with the preparation of shooting scripts. The *Glass Mountain* (16mm. S.O.F.) and *High Peak Trials* were screened at the projection evening on August 28th.

**Coventry F.P.U.** (Hon. Sec.: R. A. Yeoman, 67 Lion Fields Avenue, Alleday, Coventry). Steady progress is being made with the filming of *Veronica* and *One Fine Day*, while the road safety film *Bicycles for Two* is nearly completed. The local police co-operated magnificently recently for the filming of the important accident sequence, diverting traffic and keeping back sightseers. Passers-by were roped in as extras. The actor who rode the cycle in this sequence was required to fall off it at least fifteen times but, the secretary reports, "escaped with only a grazed hand and arm—and a practically useless bicycle". The new members are shortly to try their hand at the unaided filming of a short—the more experienced members will, however, act in an advisory capacity if required. New members, particularly script writers, are welcome.

**Dewsbury & District A.C.S.** (Hon. Sec.: Norman Craig, 2 Athlone Drive, Gramere Road, Dewsbury). Preliminary arrangements are being made for the screening of *Fair's Fair* in a programme of amateur films on Nov. 3rd. The production of the first film—a four-minute cameo—is planned for the winter session. Members are to submit ideas for the script. Although mainly concerned with 9.5mm. work at the moment, the club welcomes new members working in any gauge.

**Durban Cine Eight Club** (Hon. Sec.: A. Brodie, P.O. Box 207, Durban, S.A.). Dr. V. A. Wager won the recent film story competition with "Nyoni Visits Durban". It is the story of a Zulu woman who comes to Durban to visit her husband, and their subsequent sight-seeing trip round Durban. It was reported at the A.G.M. that the club has a current membership of 96. It has been in existence for just over five years.

**Eccles A.C.G.** (Hon. Sec.: E. Higgins, 17 Basten St. eet, Higher Broughton, Manchester 7). The Mayor of Eccles is to attend the presentation of 9.5mm. and 16mm. club films at the Town Hall on Sept. 26th. The problem of filling a large screen for the 9.5mm. films caused some headaches at first but Specto are loaning a 500 watt machine for the occasion. A publicity display board is being exhibited at the local electricity showrooms and a poster and Press publicity campaign is under way. Tickets for the show are available from the secretary: price 1s. 6d.

**Edinburgh C.S.** (Hon. Sec.: Wm. S. Dobson, 20 Barnshot Road, Edinburgh 13). Oct. 31st has been selected as the date for judging the annual competition for the Lizars Trophy. This year there are to be two additional awards. A tip in the current issue of the club magazine concerns the use of Dettol bottle tops

# NATIONAL FILM AGENCY

(STOTT and BARROW Ltd.)

ESTABLISHED 1906

SPECIALISTS IN ALL CINEMATOGRAPH EQUIPMENT

A PROFESSIONAL SERVICE FOR THE AMATEUR

*Your last chance to buy for the WINTER season at summer bargain prices*

## SECONDHAND PROJECTOR BARGAINS

### 16mm. SOUND PROJECTORS

Bell & Howell 'Master' 16mm. Sound Projector, complete with transformer and all leads forward and reverse projection and still pictures

£185 0 0

Bell & Howell Model 120, 16mm. Sound Projector, complete with speaker, transformer and all leads, 750w. lamp

£115 0 0

### 16mm. SILENT PROJECTORS

Ditmar Duo 9.5/16mm. fitted with 500w. lamp, forward and reverse projection

£85 0 0

Bolex G.916, 9.5/16mm. projector complete in blimp case

£45 0 0

Bell & Howell Model 129 1,600ft. spool capacity, complete with resistance and 750w. lamp

£87 10 0

## TWO SPECIAL OFFERS

Ampro Premier '20' Sound Film Projector, complete with transformer, leads, and speaker, all in immaculate condition. This equipment as new, only

£175 0 0

### 8mm. PROJECTOR BARGAIN

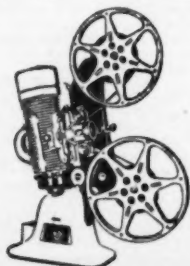
Kodak Model 80, fitted with 300w. lamp, complete in case

£42 10 0

Paillard Bolex Model G.3. with attachments for 8mm., 9.5mm., and 16mm. silent films.

GUARANTEED in MINT condition, complete with 8mm. offset lens, 2" lens for 9.5mm. and 16mm. film, and auxiliary transformer with immaculate carry case. As new only

£129 0 0



SCREENMASTER 8mm. PROJECTOR £43.



SPORTSTER 8mm. CAMERA £57 10 4.

62-64-74 VICTORIA ST., MANCHESTER, 3

TELEPHONE : BLACKERIARS 0334 3

'GRAMS' : 'ANIMATED'

as lens hoods for Pathe H fixed-focus cameras: "the smaller size can be bored out on a lathe to a direct fit on the lens. The larger size can be bored out to fit on the flange of the standard supplementary lens."

**Enfield Nine-Five A.C.C.** (Hon. Sec.: J. D. Surrey, 5 Conical Corner, Enfield, Middx.). Test shots have been filmed for the first production, the actual filming of which begins this month. Good progress is being made with the re-decoration of the clubroom which, it is hoped, will be completed shortly.

**Erimus Research Group** (Hon. Sec.: L. Sumner, 69 Ashford Avenue, Middlesbrough, Yorks.). Formed two months ago this group have now completed their first production—a 9.5mm. documentary dealing with one aspect of the National Health Service. Scrap equipment has provided members with useful material for the making of lighting gear and, with public shows in mind, a four-way telephone system has been designed. Meetings are held each Tuesday and, while membership is at present limited by accommodation, there are a few vacancies for keen cinematographers.

**Finchley A.C.S.** (Hon. Sec.: G. D. W. Watts, 12 The Grange, Chandos Avenue, N.20). Regular weekly meetings have been held during the summer months and work has continued on the current 16mm. production. The programme for the winter session is now almost complete.

**Fourfold F.S.** (Hon. Sec.: Miss Thea Lilienthal, 60 Hallsborough Court, Mortimer Crescent, N.W.6). Fourfold have prepared an ambitious programme for the winter months; it includes lectures by such well-known figures of the professional film world as William Alwyn (club president), Michael Pertwee, Basil Wright, and Edward Carrick. *Frenzy* was screened at the first meeting of the season with the 1951 A.C.W. Ten Best prize-winner, *Sestriere*, 1949.

**Huddersfield C.C.** (Hon. Sec.: N. C. Ashton, St. Andre's Road, Huddersfield). Recent meetings have been devoted to a variety of subjects and have been well attended. George Wain, F.R.P.S., of Hyde, visited the club recently. At the last meeting club librarian A. W. Shaw discussed the cine books available to members and received suggestions for the addition of other books. The new chairman, Ernest Taylor, screened a 200ft. colour film he had recently made and members offered criticisms and suggestions.

**Johannesburg P. & C.S. Cine Section** (Hon. Sec.: J. K. Stokes, P.O. Box 7024, Johannesburg, S.A.). An audience of 160 members and friends packed the hall for a recent screening of the 1949 A.C.W. Ten Best Films. The show started dead on time and, it is reported, went without a hitch. Commenting on the films in the club's monthly bulletin, a writer remarks that although it is difficult to assess, the technical quality of the films from the copies, it would appear that South African workers are not behind those in the U.K. in this respect. He adds: "On the artistic side, however, we are a poor 'also ran'."

**Kingston & District C.C.** (Hon. Sec.: Miss M. Turner, 8 Meadowside, Walton on Thames, Surrey). A local newspaper came out just recently with a ten-inch three-column spread about the current production *History of Walton*. Work is being speeded up to ensure that the film is ready for entry in the next Ten Best Competition. The entries in the club's annual competition are to be screened to independent judges on Dec. 10th. New members are welcome.

**Leigh-on-Sea A.C.C.** (Hon. Sec.: Peter A. Pearce, 34 Nelson Road, Leigh-on-Sea, Essex). This newly-formed club, which already has nearly twenty members, is busy with the production of its first 8mm. film. New members (all gauges) are welcome.

**Liverpool A.P.A. Cine Group** (Hon. Sec.: G. H. Hesketh, A.R.P.S., 16 Childwall Crescent, Liverpool 16). Work has re-commenced on the comedy *Sunday Morning*. Members' holiday films were shown at a recent meeting—they will be screened again later in the year when editing and titling have been completed. New members are welcome.

**Maldstone F.S.** (Hon. Sec.: Aubrey Evans, 27 North Down Close, Maldstone). *Daylight Robbery* (8mm.) is now nearing completion and the production unit plan to celebrate with a social evening on Oct. 25th. *To Live in Peace* is being screened at the first of the appreciation section's meetings.

**Manchester C.S.** (Hon. Sec.: L. T. Kleitz, 427 Bury New Road, Salford 7). A public presentation of the I.A.C. prize-winning films is scheduled for 7.30 p.m., Sept. 19th, at the Memorial Hall, Albert Square. Tickets cost 2s. each from the secretary. Films shown recently included *River Show Boat*, *Border Without Bayonets*, *The Window Cleaner* and *Music in America* (all loaned by the U.S. Information Services film library).

**Newcastle A.C.A.** (Hon. Sec.: George Cummin, 143 Baywater Road, Newcastle on Tyne 2). Tickets for the Ten Best show on Sept. 18th, 19th and 20th are selling well and, the secretary writes, it is expected that they will be sold out well before the show (last-minute applicants: see page 569 for details). *Fair's Fair* is being shown on Sept. 23rd with, it is hoped, *Sestriere* and *Calling to You* (the other prize-winners in the 1951 Ten Best Competition). Readers who would like to attend this show are invited to write to the secretary for free tickets. *Sam Presents the Travers* has now been dubbed but the married print has not yet been screened. The sound recordists are hard at work on the tape accompaniment for *The 1952 Gang Show*. The "Northumberland" film may be titled *Widit Lads Had Ya Gobs* although, the secretary comments wryly, "this may cause it to be classed as a foreign film". The new session begins in October: copies of the programme are available from the secretary.

**Otago Cine Photographic Club Inc.** (President: F. W. Lambert, G.P.O. Box 336, Dunedin, New Zealand). Four 8mm. and three 16mm. films were entered for the "four-minute film" competition. 16mm. colour productions gained the first three places: *Scenic Views in Central Otago* by S. Bewesley; *By Mountain Stream* by G. W. Ferens; and *Playtime* by R. Mitchell.

**Pinner C.S.** (Hon. Sec.: D. Crocker, 50 Briarwood Drive, Northwood, Middx.). Enthusiasts are invited to attend the public exhibition of cine equipment to be held at West House, Chapel Lane, on Oct. 4th at 2.30 p.m. It will be opened by Miss C. A. Lejeune. Previously known as the Pinner Film Society, this club has prepared its winter programme and will send copies on application to the secretary. Meetings are to be held on alternate Mondays from Oct. 6th at the new headquarters at West House.

**Potters Bar C.S.** (Hon. Sec.: P. N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.). In conjunction with the local photographic society, this club held its fourth annual exhibition early in September. The exhibition was formally opened by Lord and Lady Grenfell. Films shown included *Potters Bar Phnetes Reel . . . and Sweet Music and Brief Case Encounter*. **Plymouth A.C.S.** (Chairman: R. A. Stephens, 101 Pemros Road, St. Hudeaux, Plymouth). Rapid progress has been made with *Pools Paradise*. Reports and photographs have appeared in local newspapers and crowds have gathered to watch the unit on location. Following the completion of *Hon. Nat to Make a Film*, a short comedy which was re-filmed on 16mm., plans are being made for the next production. Membership continues to increase but there are still vacancies for new members.

**Rochdale Festival F.G.** (Hon. Sec.: J. W. Clegg, 1 Milk Street, Rochdale). The production of *Happy the Bride and Frenchman's Treat* continues according to plan—apart from the resignation of one of the actors in the first film. The secretary reports that as a result of the director's over-enthusiasm in demanding four re-takes, the actor who was required to fall into a tub of water is now in hospital! Excellent co-operation has been forthcoming from British Railways for the filming of *Frenchman's Treat*: one official even going to the trouble of advising the club when to expect a particular class of engine to ensure that shots match. The second annual film show is scheduled for Oct. 25th.

Your audience is your critic . . .



. . . Mr. 16mm. EXHIBITOR!

THE FRANCHISE  
AFFAIR

LAUGHTER IN  
PARADISE

BRIGHTON ROCK

THE HASTY HEART

DUAL ALIBI

CAIRO ROAD

THE LITTLE RASCALS  
SERIES

**I**F you have every seat filled, show after show, you are pleasing your audience—you are giving them films that they like to see. Associated British-Pathe have a vast selection of films from full length to short features including Pathe News and Pathe Pictorial. In fact a complete programme can be arranged if you wish.

**FOR A FULL HOUSE BOOK PATHE FILMS!**

**ASSOCIATED BRITISH-PATHE, LTD**  
FILM HOUSE, WARDOUR STREET, LONDON, W.1



**Rochdale & District C.S. (Hon. Sec.: H. R. Bond, Sun-Bank Cottage, Shawclough, Rochdale).** Work on *Passport to Paradise* continues to progress well and the *Cavalcade of Motoring* film has been rough edited. The fine editing and titling will begin shortly. *Fair's Fair* is being screened at 7.30 p.m. at the Toc H Chambers, Bankside, Oct. 23rd, and local 9.5mm. enthusiasts are invited to attend.

**Swansea & District A.C.C. (Hon. Sec.: D. Owen Evans, Sunny Dale, Dymcor Road, Skeruen, Glam.).** Members recently filmed the local car racing meeting, securing some good record shots of Stirling Moss. New members, with or without equipment, are welcome.

**Triad F.U. (Hon. Sec.: Miss B. Whitehouse, 62 Priory Road, West Bridgford, Nottingham).** Other societies' films have been booked for screening at public shows during the winter months. The chairman has returned from a holiday in Cornwall with a film he made, with the co-operation of fellow guests at his hotel, about brandy smugglers. "The only person to suffer as a result of this venture," the secretary writes, "was the smuggler chief, who had to be knocked out and tied up several times."

**Waikato Amateur Movie Club (Sec.: V. P. O'Kane, P.O. Box 495, Hamilton, New Zealand).** *What Might Have Been* (16mm. colour) by B. Appleyard, gained first place in the recent uncut film competition. Second place went to I. Pearce for *Backyard Blunders* (8mm. monochrome), while A. Robinson came third with *The Thing* (8mm. monochrome) and W. Gilkinson fourth with *First of the Season* (16mm. colour).

**Wanstead & Woodford C.C. (Hon. Sec.: Mrs. E. Scarlett, 32 Montalt Road, Woodford Green, Essex).** Fortnightly meetings were held during the summer months with very satisfactory results. A recent

meeting was devoted to the screening of unsuccessful competition films and the discussion of the judges' comments on them. K. C. Blain, the president, talked on the use of tripods at a later meeting. *Fair's Fair* is being screened at the Memorial Hall, Woodford on October 28th. Programmes (2s.) from J. E. Pells, 16 Cavendish Avenue, Woodford Green, Essex.

**West London F.U. (Hon. Sec.: A. F. Shave, 77a Adelaide Grove, Shepherds Bush, W.12).** The hon. sec. blithely writes: "On Friday evenings we meet and talk, sometimes screen, occasionally shoot. On Saturday and Sunday afternoon and evenings we film, wet or fine." A technical hitch has delayed shooting on *Death Plays Whist*. The mortuary attendant had his hair cut too short and the unit had to wait for a fortnight until it grew again! A 9.5mm. Sound son projector was recently added to the equipment pool.

**Wimbledon C.C. (Hon. Sec.: Dorothy M. Sheppard, 35 Denmark Avenue, Wimbledon, S.W.19).** Filming has begun for the new production, *Appointment*. The script was written by Robin Morgan, who is also directing. Charles Watkins, A.R.P.S., is the cameraman. It is described as "the story of a young man's appointment with Death", hon. sec. comments that although "the subject may sound somewhat gruesome, it lends itself to becoming an interesting film". A dinner is being held at the Prince of Wales Hotel, Wimbledon, on Oct. 11th to celebrate the club's 21st anniversary. New members are welcome.

#### NEW CLUBS

**Newcastle-under-Lyme.** Mr. J. K. Goodwin and Mr. P. M. Swann of 33 Sandon Avenue, Newcastle, Staffs., have founded a cine society. Readers willing to support this venture are invited to write to them.

## Films for the Home Show



James Stewart and Jack Hawkins in a scene from "No Highway", current Ron Harris release.

#### 16mm. SOUND FEATURES

##### Archway Film Distributors

*The Captain's Daughter.* (8). D. Mario Camerini. Romantic period drama adapted from the novel by Pushkin. A rebel Cossack leads a revolt against Catherine II. English dialogue.

##### Davis Sound Film Equipments

*The Man with the Twisted Lip.* D. Richard M. Grey. John Londen, Campbell Singer. Based on the Conan Doyle story in which Sherlock Holmes investigates a mysterious disappearance. *Sadie and Sally.* Hal Roach comedy.

A selection of new and recent additions to the film libraries. Abbreviations used: M. minute; D. director.

#### F.H. Co.

*Sensations.* 98m. Eleanor Powell, W. C. Fields, Sophie Tucker, Dennis O'Keefe. Musical featuring the bands of Woody Herman and Cab Calloway. *Christmas Eve.* 95m. George Raft, George Brent, Joan Blondell, Ann Harding. Tale of a mother and the adventures of her wayward sons. *Bachelor Girl.* 94m. Adolph Menjou, Billie Burke, Randolph Scott, Virginia Field. Amusing comedy. *Brewsters Millions.* 83m. Dennis O'Keefe, Helen Walker, June Havoc, Gail Patrick. Light-hearted farce. Spending a lot of money within a limited time is not as easy as it would seem.

*Beside Manner.* 77m. Charles Ruggles, Ann Rutherford, Ruth Hussey. "Doctor and patient" farce.

#### Films de France

*Paris 1900.* A scrapbook from Paris newreels of the 1900-1914 period. English commentary by Monty Woolley.

*Les Noces de Sable.* D. Andre Zwobada. Filmed in the Moroccan desert with native cast. English commentary written by Jean Cocteau.

#### G.B. Film Library

*Pandora and the Flying Dutchman.* (Technicolor). 122m. D. Albert Lewin. Ava Gardner, James Mason, Nigel Patrick, Sheila Sim. Although notable for Jack Cardiff's superb colour photography, this interesting film of a fantastic story based on the Flying Dutchman legend lacks complete conviction. But worth seeing.

*Traveler's Joy.* 85m. D. Ralph Thomas. Googie Withers, John McCallum, Yolande Donlan. A fairly straightforward adaptation of the stage play



**TOP LINE 16mm. SOUND FEATURES  
MIGHTY ATTRACTIONS RELEASED  
FOR HOME ENTERTAINMENT**

Eleanor Powell : Sophie Tucker : Dennis  
O'Keefe : Eugene Pallette : Cab Calloway  
& his Band : Woody Herman & his Band. in **'SENSATIONS'**

George Raft : Joan Blondell :  
Randolph Scott : George Brent : in **'CHRISTMAS EVE'**  
Virginia Field.

Claire Trevor : Gail Russell :  
Ann Dvorak : Adolphe Menjou : in **'BACHELOR GIRL'**  
Billie Burke.

Dennis O'Keefe : June  
Havoc : Gail Patrick : in **'BREWSTER'S MILLIONS'**  
Helen Walker.

Ruth Hussey : Charles Ruggles : in **'BEDSIDE MANNER'**  
Ann Rutherford : John Carroll.

**GREAT VARIETY OF PRODUCT — FIRST CLASS COPIES  
VERY REASONABLE RENTALS — PROMPT SERVICE**

**SHORTS GALORE OF EVERY TYPE — CARTOONS — MUSICALS  
COMEDIES — TRAVELS — INTERESTS ETC.**

**36 LAUREL & HARDY TWO AND THREE REELERS AVAILABLE**

**FURTHER 9 NEW FEATURES FOR RELEASE SHORTLY**

**108 PAGE BEAUTIFUL COLOURED CATALOGUE 2/6 POST FREE**

**F.H. Co.** **66 STREATHAM HILL, LONDON, S.W.2**  
(LONDON'S LEADING INDEPENDENT LIBRARY)  
Telephone : **TULSE HILL 3584** (Day or Evening)

about British tourists in Sweden and their attempts to borrow money after they have exhausted their currency allowance. Amusing dialogue and situations.

*Abbott and Costello Meet the Invisible Man.* 78m. D. Charles Lamont. Lively comedy, competently produced, in which Abbott and Costello appear as private detectives hired by a boxer falsely accused of murder.

*Lights Out.* 96m. D. Mark Robson. Arthur Kennedy, Peggy Dow. Story of the rehabilitation of a war-blinded American veteran.

*Rogue's Regiment.* 80m. D. Robert Florey. Dick Powell, Marta Toren, Vincent Price. Fast-moving spy melodrama with some interesting newsreel shots of the Nuremberg trials. Realistic jungle battle-scenes.

*Katie Did It.* 81m. D. Frederick de Cordova. Ann Blyth, Mark Stevens, Cecil Kellaway. Katie's activities in New York shock the prim inhabitants of her home town but her husband-to-be silences the critics by discovering an awkward legal flaw in their own marriages.

*The Dark Man.* 93m. D. Jeffrey Dell. Maxwell Reed, Edward Underdown, Natasha Parry, Barbara Murray. Excellent exterior photography in this thriller about the attempts of a murderer to kill a young repertory actress who he believes can identify him. The story is improbable but there is an abundance of tense moments.

#### Ron Harris

*People Will Talk.* 109m. D. Joseph L. Mankiewicz. Cary Grant, Jeanne Crain, Finlay Currie. Style reminiscent of that of *All About Eve* (also directed by Mankiewicz). Competent acting in this story of a doctor's attempts to humanise medicine.

*Rommel—Desert Fox.* 87m. D. Henry Hathaway. James Mason, Cedric Hardwicke, Jessica Tandy. Disjointed biography of Rommel's last years,

featuring the part he played in the Hitler bomb-plot. The direction gives an air of superficial authenticity but over-emphasises the German general's anti-Nazi activities.

#### Metro-Goldwyn-Mayer

*The Fighting Seabees.* 100m. D. Edward Ludwig. John Wayne, Susan Hayward, Dennis O'Keefe. Fast-moving record of the history of the American Army's constructional engineers.

Complete programme with *Sports Review.* 7m. and *Mardi Gras.* 9m.

*Excuse My Dust.* 82m. D. Roy Rowland. Red Skelton, Sally Forrest, MacDonald Carey. Red Skelton at his best as the 1895 inventor of a horseless carriage.

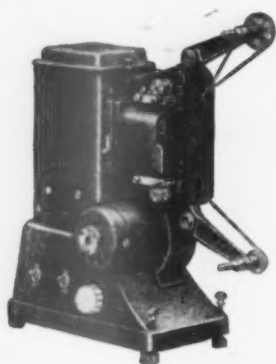
With *The Eternal Fight.* 21m.; *Let's Talk Turkey.* 10m., and *John Nesbitt's Passing Parade.* 10m.

*The People Against O'Hara.* 102m. D. John Sturges. Spencer Tracy, Pat O'Brien, Diana Lynn, John Hodiak. Polished performance by Spencer Tracy as a lawyer who takes up the defence of an innocent man accused of murder. Gripping action.

With *The Man in the Barn.* 10m. and *The Chump Champ.* 7m.

#### New Paramount Features

Bob Hope and Bing Crosby fans will be particularly interested in the schedule of new Paramount features to be released by Ron Harris during the next twelve months. Films featuring Bob Hope include *The Lemon Drop Kid*, *The Paleface*, *Fancy Pants* and *My Favourite Spy*, while Bing Crosby appears in *Blue Skies*, *Here Comes the Groom* and *A Yankee in King Arthur's Court*. The rest of the line-up, in order of release, are *Union Station*, *At War with the Army*, *After Midnight*, *Sunset Boulevard*, *North West Mounted Police*, *California*, *Desert Fury*, *Perils of Pauline*, *Unconquered*, *Whispering Smith*, *September Affair* and *Reap the Wild Wind*.



STANDARD MODEL

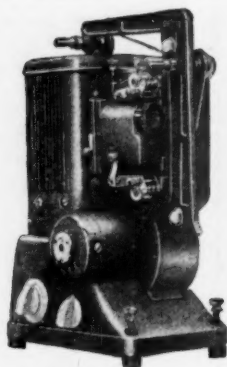
3.3 amp. High intensity light output. 9.5mm. 16mm. or Dual 9.5/16mm.

## SPECTO

The  
Projector  
backed by  
an unequalled

AFTER  
SALES  
SERVICE

ASK THE MAN  
WHO OWNS ONE



THE "500" MODEL

500 watt AC/DC 800' capacity 8mm., 9.5mm., 16mm. or Dual Projection.

SPECTO LTD. Vale Rd Windsor



QUICKLY ERECTED  
STURDILY MADE  
REASONABLY PRICED



The novel construction of the Lumaplak Lightweight Screen enables erection to be performed in a few seconds. It stands on its own feet on table or may be suspended from picture rail or hook. When not in use the stretchers fold behind top batten, roller clips to front of top batten and the feet fold parallel to top batten. Screen may be stored in its cardboard box.

Picture Size	PRICES		Glass Beaded
	Matt White	Silver	
32" x 24"	£ 12 6	£ 15 0	£ 8 0
32" x 32"	3 0	3 7 0	3 12 6
40" x 30"	3 6 0	3 8 0	4 4 0
40" x 40"	3 17 6	3 19 0	4 17 6
48" x 36"	4 2 6	4 5 0	4 17 6
48" x 48"	4 17 6	4 19 0	5 7 6
60" x 45"	5 12 6	5 15 0	7 2 6

NEVILLE BROWN & CO. LTD.



Distributors to the Photographic Trade

77 NEWMAN STREET, LONDON, W.1.

## PENROSE (CINÉ) LTD

69, STREATHAM HILL, LONDON, S.W.2 Phones TULSE HILL 5602 & 5603

Always the Best—at the Lowest Price!

### 16mm. CAMERA BARGAINS

Zeiss 'Movikon', f/1.4, coupled R/F ... £135 0 0

Ensign 'Kinecam', f/2.6, 100ft. spools £27 10 0

### 9.5mm.

Miller, f/2.6 T.T.H., variable speeds ... £15 0 0

Pathe 'Lux', f/3.5, reliable and cheap ... £12 10 0

Pathe 'H', f/2.5, variable speeds, as new £22 10 0

### 8mm. CAMERA BARGAINS

Keystone 'K.8', f/2.7, 3 speeds ... £15 0 0

Dekko '128', f/2.5, latest, list £35/14 ... £28 0 0

Bell Howell 'Sportster', f/2.5, as new £42 10 0

### ACCESSORY BARGAINS

R.C.A. 3" projector lens, dia. 30mm. ... £5 10 0

Dallmeyer 2" Superlite for 200B ... £4 0 0

Vox 2" projector lens ... £2 10 0

Pathe 'H' 2" projector lens ... £2 10 0

Gem 2" projector lens ... £2 10 0

Cooke Filmo, f/1.8, 1" camera lens ... £12 10 0

Boo Fader for Bolex 'H.16', list £12 ... £6 10 0

Rear-Focuser for 'H.16' ... £5 10 0

Bell Howell Film Cleaner, fits arms ... £3 10 0

G.B. Record Player, list £18, as new ... £8 10 0

### 9.5mm. PROJECTOR BARGAINS

Pathe 'Lux', 100w., list £22 ... £15 0 0

Pathe '200B', 200w., nice one ... £17 10 0

Pathe 'Gem', 100w., early model ... £22 10 0

Pathe 'Gem', as above but later ... £25 0 0

Pathe 'Gem', almost new condition ... £27 10 0

Pathe 'Gem' with 'Ace' sound, cost ... £35 0 0

### DUAL PROJECTORS 9.5/16mm.

Pathe '200B Plus', 200w., ... £25 0 0

Ensign 'Duo', 500w., good value ... £35 0 0

### 16mm. PROJECTOR BARGAINS

De Brie 'D.16', 750w., list £112 ... £65 0 0

Siemens unused, pre-war list £52 ... £35 0 0

Kodak, 300w., type 'D' pre-war £18 ... £17 1 0

### 16mm. SOUND PROJECTORS

G.B. 'L.516', 500w. (not W.D.), good ... £75 0 0

Victor '40', 750w., 1940 model ... £80 0 0

Ampro 'Stylist', 750w., used for dem's, as new, list £181 ... £145 0 0

### 16mm. SOUND FILMS

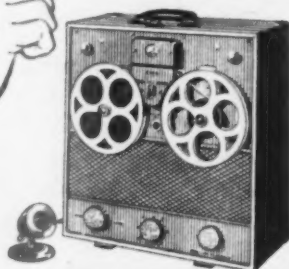
#### SPECIAL OFFER

SLIGHTLY USED SINGLE REELERS, SOME 'MOVIEPAKS', CARTOONS, COLOUR FILMS. MOSTLY AT HALF PRICE. LIST S.A.E.

### THIS WEEK'S BARGAIN

Wire Recorder, as new, cost £57 £37 10 0

PENROSE SERVICE—FOR SATISFACTION



## High Fidelity

RECORDING IN THE HOME

The new Baird Portable Tape Recorder incorporates the most up-to-date advances in high fidelity tape recording technique... twin track giving one hour's recording per reel... excellent response between 50 and 10,000 c.p.s... single control operation of motors for recording, playback or rewind. The whole unit is self-contained in a robust case with carrying handle. Write for leaflet giving further information.

Complete with  
microphone and tape  
**65 GNS.**

# BAIRD

**PORTABLE TAPE RECORDER**

**BAIRD TELEVISION** LANCELOT ROAD · WEMBLEY · MIDDLESEX

Pathe Son (Dem. Model) ...	£50 0 0
Pathe Son, W/A Lens ...	£2 0 0
Kodascope 8-45 Dem. Model In Case ...	£20 0 0
Specto 16mm., 100w., new...	£23 0 0

### Films :—

16mm. Baucht, 50ft. dated Dec., 18/- ; 100ft. ...	£1 10 0
Kodak 16mm. Kodachrome A 100ft., £3 17 1 ; 50ft. ...	£2 4 6
Gevaert 16mm. Gevapan Super, 50ft. ...	£1 10 0
Kodak 8mm. Panchromatic 2 x 25ft. ...	£1 2 1
Kodak 8mm. Super X, 2 x 25ft.	£1 2 1
Gevaert 8mm. Gevapan Micro 23, 2 x 25ft. ...	19 9
Super 26, 2 x 25ft. ...	19 9
Ultra 32, 2 x 25ft. ...	19 9
Pathe 9.5mm. Kodachrome ...	£1 10 0

**ALL CINE and PHOTOGRAPHIC  
SUPPLIES**

**T. WALTON, M.P.S.**

38 Commercial Street, BATLEY, YORKS  
Batley 198

## 16mm Sound Films

Latest Releases include :

**TOPPER**

**NIGHT OF FAME**

**GUEST IN THE HOUSE**

**SWISS MISS**

**etc., etc., etc.**

Our new catalogue of films for hire  
will be available shortly.

**Price 1/- Post Free**

Special hire rates for consistent users.  
Let us know how often you wish to show  
a programme and the number of reels  
you require, for our quotation.

## WELLSTEAD & SON

*Home Movie Experts*

12 MADEIRA ROAD - BOURNEMOUTH

Telephone: Bournemouth 1500

## CONVERSION FLANGES

For 30/- each we make three types of conversion flanges, all 100% accurately turned :-

**No. 1.** 16mm. Standard thread to Leica, enabling you to use the incomparable Leica lenses on 16mm. Cine, with long-focus anastigmat effect.

**No. 2.** Standard 8mm. to standard 16mm. use ordinary 16mm. 1" or 2" cine lens, easily and cheaply obtained, with long-focus effect on your 8mm.

**No. 3.** As No. 2 but for Lucky Bolex L.8 owners taking 16mm. 1" or 2" lenses into Bolex L.8 camera.

**TITLES:** Don't bore your friends with an extemporary commentary on your holiday films, send us 1/- for our titling leaflet, and then knock your audience back in their seats with a stunning professional type title—Don't forget—Get our leaflet—1/-.

**G.B. Bell & Howell 621 projector** we are sales and service agents for this magnificent machine, and carry spares. Can we help you? **Demonstration anywhere.**

**The Sound-Mirror:** Always in stock, demonstrated anywhere.

**On Holiday?** Come in and see us—our stock range will knock you back.

**CHARLES W. BRUCE**

THE ESSEX CINE DEALER

5 & 7 WEST ROAD, WESTCLIFF-ON-SEA, ESSEX.

'Phone: Southend 3676

## PROJECTORS



The majority of the new machines advertised in this magazine are in stock and available for demonstration. The following special offers are genuine bargains. We only handle used machines which are in excellent condition and working order.

Victor Animatograph 16mm. Silent-sound Projector, Speaker, Trans. ...	£110	0	0
Magazine Cine Kodak 16mm., 1/1.9 lens, case ...	£70	0	0
Pathescopé Camera, 9.5mm., 1/2.5, case ...	£15	0	0
Coronet Camera, 9.5mm., 1/3.9 lens, case ...	£11	10	0
Cine-Kodak Model 25, 8mm., 1/2.2 ...	£37	10	0
Pathescopé Luxe 9.5mm., 100w. lamp, resistance, case ...	£16	0	0
Kodascope C, 100w. lamp, 2" lens, resistance, bronze model ...	£15	0	0

Hire Purchase and lists on application

**Baines**  
PHOTOGRAPHIC DEALERS SINCE 1906

39 JAMES ST., HARROGATE. Tel. 3187.

## 8mm.—9.5mm.—16mm. Films for HIRE • SALE • EXCHANGE

We offer the largest selection of films for exchange in the country. The prices for new or used copies are listed below, also the price we allow for your films in part exchange. You are not asked to select from specially compiled lists of old and worn films, but when exchanging 9.5mm. films you select from the complete 1952/3 EDITION OF THE PATHESCOPE CATALOGUE (Price 2/-). In 8mm. and 16mm. Sound and Silent exchanges you select from any package film distributors lists, including MOVIEPAK, PEAK FILMS, WALTON FILMS, etc. In other words, if a film is in print we can supply from stock or obtain it for you in exchange for your film. All films we offer are in really good condition, only films in similar condition accepted. Please do not send composite films, that is, films made up of shorter subjects. Each film should be mounted on separate reel as originally supplied.

To simplify the exchange of films of different sizes, for example, 8mm. films for 16mm., or 9.5mm. for 8mm., we quote the price for new and used prints and the allowance for your films.

These are the prices we allow for your films in PART EXCHANGE :-

200ft. 8mm. per reel ...	£2	0	0
200ft. 9.5mm. Silent per reel ...	15	0	0
300ft. 9.5mm. Silent per reel ...	£1	6	6
300ft. 9.5mm. Sound per reel ...	£1	10	0
400ft. 16mm. Silent per reel ...	£4	4	0

New and used films may be purchased from us at the following prices :-

	New	Used
200ft. 8mm. ...	£3	£2
200ft. 9.5mm. Silent ...	12	10
300ft. 9.5mm. Silent ...	10	12
300ft. 9.5mm. Sound ...	2	2
400ft. 16mm. Silent ...	10	10
400ft. 16mm. Sound ...	10	10

Note: Films vary slightly in length, but for convenience in exchanging take the nearest round figures as being the length of your film. For example, a film 375ft. in length would be accepted as a 400ft. film.

### FILM LIBRARIES

**9.5mm. SOUND AND SILENT FILM LIBRARY.** We stock every film released by Pathescopé Ltd., so select programmes from the PATHESCOPE 1952/3 ILLUSTRATED FILM CATALOGUE, price 2/-. Also see Pathescopé Monthly for new releases. Hire rates 1/6d. per reel with special rates for block bookings. (Note: In view of the fact that the official Pathescopé Catalogue is once again available, the edition which we published under the name of "Substandard Film Review" has been withdrawn. Customers who have been waiting for the new edition of our catalogue will receive the new Pathescopé Catalogue in due course.)

**16mm. SOUND AND SILENT LIBRARY.** Separate catalogues available at 1/- each. Sound films average 5/- per reel, silent films average 3/6d. per reel. Special terms for block bookings. Please state exact requirements because quotations are based on individual requirements.

**8mm. FILM LIBRARY.** Hundreds of films for hire at 2/- per reel. Comedy, drama, interest, Moviepaks, Walton films, etc. Catalogue in course of preparation; in the meantime list of titles free for postage.

**FILMS FOR CHRISTMAS.** As in previous years, the minimum hire period between December 10th and January 5th will be THREE DAYS. Please send your orders before December 1st if possible. This will allow us to confirm the films reserved for you. We guarantee delivery to time of all Christmas programmes booked by December 1st.

**KIRKHAM FILM SERVICE LTD.**

111-115, WINWICK ROAD, WARRINGTON  
Phone 245 Grams Cinesound

For the first time the very popular David Hand Cartoons are available for outright purchase. In 16mm. and 8mm. silent only.

"The House Cat", "The Lion", "The Cuckoo", "The Ostrich", "The Platypus", "It's a lovely Day", "Ginger Nut's Xmas Circus", "Ginger Nut's Bee Brother", "Ginger Nut's Forest Dragon".

16mm. Silent Kodachrome £20. Black and white £6/10/0. 8mm. Silent Kodachrome £10. Black and white £3/10/0.

#### Films for Music Lovers

Ballet: "Chopin's Ballet" (Revolutionary etude). "Ballet Carnival", (Chopin). "Chopin Ballet". (Poetic Nocturne) minute waltz.

Orchestral: "Voices of Spring" (Johann Strauss) 16mm. Sound £4/10/0.

"Tales from Vienna Woods", (Strauss). "The Magic Flute", (Mozart). 16mm. Sound £7. "Die Fledermaus" (Strauss). "Seraglio", (Mozart).

"Mozart G. Minor", (Mozart) 16mm. Sound £3/5/0. Opera: "Trovatore Miserere" (Verdi). 16mm. Sound £3/10/0.

★ Comedy Series: "The Great Chase", W. C. Fields. "Riot on Ice", Abbott and Costello

★ Western: "West of Laramie", (driving settlers from government land).

★ "Atlantic City", America's best known playground. Famous piers, beauty pageants, surf washed beach and gorgeous candidates for the annual "Miss America" contest.

★ "Three Bruins go Camping" "Circus at the Zoo".

★ 16mm. Sound £7/10/0. Silent £6/10/0. 8mm. £3/10/0.

C.W.O. please, or send stamp for complete catalogue describing films mentioned above to:—

#### DIAMOND FILMS

124, Outlands Drive, Slough. Phone 25211

## HOWORTH of BLACKPOOL

THE BEST SHOP FOR FILMS

## NEW MOVIE PAKS

for your Winter's entertainment

New releases include:

Comedy, Western, Musical, Sport, Adventure, Travel.

8mm. £3-10-0; 16mm. Silent £6-10-0;

16mm. Sound £7-10-0

"HEADLINE" EDITIONS:

8mm. (50ft.) £1-5-0; 16mm. (100ft.) £2-0-0.

Send for leaflets of these and hundreds of other titles.  
ALL AVAILABLE ON OUR HIRE PURCHASE SCHEME

Write today to:

**H. E. HOWORTH LTD**

THE CINE SHOP, 39 Victoria Street,  
Blackpool Phone 23680

## CARLTON CINE SERVICE

### 8mm. & 16mm. SOUND and SILENT FILM LIBRARY

Catalogues: Sound 2/6. Silent 1/-

For Sale: VICTOR GREYLINE Projector  
Complete with Transformer, 2" Lens,  
Waterproof Covers. Demonstration  
Model, as new, £165.

Sales and Service Agents for:—

**SIMPLEX — AMPRO  
DEBRIE • ALDIS  
SPECTO • KODAK**

### A COMPLETE SERVICE

**340, CARLTON HILL  
NOTTINGHAM**

Tel.: Carlton 57364

## DON'T TRUST TO LUCK! WITH YOUR EXPOSURES



USE A  
**CHUM**

Photo-  
Electric  
EXPOSURE  
METER

**67/6**

Case 8/6  
AND  
MAKE SURE

Simple to use and 100% efficient,  
the Chum tells you the correct  
exposure in an instant. There is no  
better guide.

Available from your Dealer or direct

**I. & A. GOSLING**

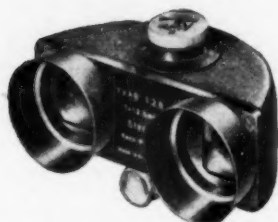
10 PRINCES ST., CAVENDISH SQUARE, W.1.

Telephone MAYfair 0242



# PAILLARD

INTRODUCE THE  
**THIRD  
DIMENSION**  
TO YOUR FILMS



FOR FURTHER DETAILS CONTACT

**HEATHCOTE** THE CAMERA SHOP  
300-302 RADFORD RD., NOTTINGHAM

## THEODORE PYKE

### CAMERAS

8mm. Miller, f/2.5, variable speeds ...	£36 8 2
8mm. Dekko 128, f/2.5 lens ...	£35 14 0
8mm. Revere 50, f/2.8, vari. speeds ...	£41 17 5
8mm. Kodak Eight-55, f/2.7 lens ...	£43 0 0
8mm. B. & H. "Viceroy", 3 lens turret head, f/2.5 lens ...	£68 12 6
9.5mm. Pathe de Luxe, f/3.5, used ...	£9 17 6
9.5mm. Dekko Standard, f/2.5, vari- able speeds ...	£15 2 6
9.5mm. Pathe 'H', f/2.5 lens ...	£28 12 4
16mm. G.I.C. f/1.9 lens ...	£53 15 0
16mm. Keystone A9, f/2.5, variable speeds, 100ft. spools ...	£68 15 0

### PROJECTORS

8mm. Atom 8, 200 watt, case, used ...	£18 17 6
8mm. Specto "500", 800ft. arms ...	£39 15 0
8mm. G.B.-Bell & Howell 506, 400 watt ...	£43 0 0
9.5mm. Pathe 'H', 100 watt, used ...	£15 0 0
9.5mm. Pathe 'Gem' 900ft. arms ...	£37 10 0
9.5mm. Pathe 'Son' sound ...	£78 0 0
9.5/16mm. Specto "500", 800ft. arms ...	£56 0 0
16mm. Danson 540, sound ...	£145 0 0
16mm. Ampro Sylist, sound ...	£181 10 0
16mm. G.B. Bell & Howell Model 621, sound ...	£264 0 0

HIRE PURCHASE ... PART EXCHANGES

**89a CLARENCE STREET,  
KINGSTON - ON - THAMES.**

(Entrance: Castle St.) Phone: Kingston 0723

## Hire Your Films from the Cheapest Library in the Country

9.5mm. from 1/6 Reel for One Week's Hire;  
16mm. Sound from 25/- per Programme for 3  
Nights' Hire. Special Discounts to Youth Clubs,  
Churches, Schools and Consistent Users. Send  
stamp for Registration Form stating film size

Latest Releases include Topper, Danny Kaye  
Story, Swiss Miss, Tomorrow We Live, Candle-  
light in Algeria, etc., etc.

9.5mm. 200B, 900ft. Arms ...	£18 0 0
9.5mm. Gem, 900ft. Arms ...	£25 0 0
9.5mm. Pathe 'H' Camera, 2.5 lens ...	£18 0 0
9.5mm. Pathe 'B' Camera, 3.5 lens ...	£12 0 0
9.5mm. 200ft. Reels. New. P. extra ...	2 0
9.5mm. 100ft. Reels. New. P. extra ...	1 0

Available from Stock: Ampro, Specto, Pathe  
Projectors; Screens; Lamps; Belts; Reels;  
Cans; Film Cement, etc., etc.

Stamp for Lists of S/H 9.5mm. Films

## GILFILMS CINE SERVICE

15 West Street,  
Morecambe, W.E.  
Tele. 1926

142 Leeds Road,  
Heckmondwike,  
Tele. 615.

All communications to be addressed to our  
Morecambe Branch

Strange as it Seems..

## HIRE CHARGES CAN BE LOWER!

**16mm. Sound Programme—25s.  
Three Nights' Hire**

Thrillers, laugh-packed comedies, musicals—  
whatever the taste of your audience—our 50  
complete 25/- programmes will cater for them.  
Copies of our grand new catalogue are now being  
posted to our members—if you are not on our  
mailing list make sure of your copy by sending a  
stamp for registration form—Don't delay!  
Do it now!

**REGIONAL LIBRARIES**  
4, OXFORD STREET, LEICESTER.



## THE KAY SERVICE for 16mm. users

★  
Negative Developing  
Film Printing

★  
Full Studio Facilities  
R.C.A. 16mm. Negative Positive  
Recording  
also Direct Positive Recording  
Title Department  
Editing Rooms

★  
Send your negatives to:  
**KAY LABORATORIES**  
49a Oxford Road, London, N.4  
Tel.: ARCHway 3050

## FILMS FOR HIRE

Your requirements,  
whether it be Silent, or  
Sound, catered for at the  
most economical rentals.

**16 mm.  
SOUND  
SILENT**

Lavish Line-Up of:—

FEATURES	TRAVEL
COMEDIES	INTEREST
CARTOONS	MUSICALS

Send for Catalogues giving full information.  
Silent 2/-. Sound 1/-.

**16mm. SILENT FILMS FOR SALE**

Send S.A.E. for Lists and details.

**MOBILE CINE SERVICE**

Programmes from 3 Gns. for Parties in the  
HOME or CLUB

**VAUXHALL FILM HIRE LTD**  
36, VAUXHALL BRIDGE ROAD,  
LONDON, S.W.1

Telephone - - - VICToria 5743

## 16mm. CINE CAMERA

In Mint condition with leather combination case. Bell Howell 70 DA, purchased 1939 one owner. 1" Cooke, 2" and 3" Dallmeyer lenses. 5 speeds, Rewind device £105 0 0

## SECONDHAND PROJECTORS

16mm. Kodascope D 300w. ....	£28 0 0
16mm. Specto, 500w. ....	£37 0 0
16mm. Keystone, 500w. ....	£25 0 0
16mm. Pailard, 250w. ....	£20 0 0
16mm. Bell Howell, 750w. ....	£40 0 0
16mm. Dekko, 500w. ....	£39 0 0
9.5mm. Dekko, 500w. ....	£35 0 0

## LIBRARY FACILITIES

Send for 16mm. Sound and Silent  
9.5mm. and 8mm. Library Autumn  
Brochures available early October.  
A copy will be sent free on request.

## A. P. MANNERS LTD

*Photographic and Cine Specialists*

11, WESTOVER RD., BOURNEMOUTH

## MANY NEW 16mm

Sound Films have been added to our  
Library this summer. A few of the  
titles are:

**TOPPER  
KELLY THE SECOND  
MIDGET CAR MANIACS  
COMEDY COCKTAIL  
SHEEPDOG  
VILLAGE SPECIALIST**

A new catalogue is in course of preparation and will be ready for distribution by first week in September. Send your name and address and we will forward a copy as soon as ready.

### SPECIAL RATES

will be quoted for Block Bookings or weekly programmes on request. These show a considerable saving on the prices given in the Catalogue.

**RANELAGH  
CINE SERVICES LTD**

"Talkie House", 6 Bold Place,  
Liverpool, 1. ROYal 3006

# CROYDON OFFERS

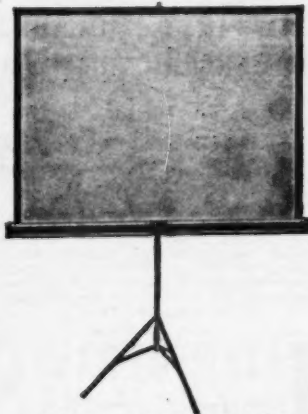
*Everything for  
the Cine Man*

**Pathe De Luxe** camera 9.5, as new ... £18 0 0  
**Kodak 8/35** Ektron 2.7, case, new ... £45 0 0  
**Bolex L8**, f/2.8 case, new ... £59 17 6  
**Kodak BB Junior** 16mm. f/3.5, as new ... £26 0 0  
**Dallmeyer** Telephoto lens, f/3.5, 3" focus, standard mount ... £11 10 0  
**Kodak 8** f/1.9 and f/4.5 telephoto case and films mint ... £45 0 0  
**Cinepro** Titler, excellent condition ... £7 17 6  
**Weston Cine Meter** Model 819, perfect ... £4 17 6  
**Titling Lettering Outfit**, modern stencilling, new reduced price ... £1 19 6  
**Bauchet**, 16mm. x 50ft. 1953, per reel ... £1 0 0  
**Kodascope C**, 16mm. projector ... £15 0 0  
**Ensign 100B**, 16mm., as new ... £18 0 0  
**Specto**, 9.5 projector, shop soiled ... £29 10 0  
**WANTED.** 8. 9.5, 16mm. films and 9.5 projectors.

## Croydon Cine Exchange

48 SOUTH END, CROYDON  
CROYDON 0236

## E. G. TURNER SCREEN MAKER



CATALOGUE ON APPLICATION

43-9 HIGHAM STREET  
WALTHAMSTOW, E.17

Tel. LARKSwood 1061/2



## 3 NEW CHARLIE CHAPLIN COMEDIES

"Caught in a Cabaret"

"Dough and Dynamite"

"His Trysting Place"

**Silent** 8mm. 50ft. 19/6 200ft. £3  
 16mm. 100ft. 32/6 1 reel £6  
 2 reel version £9 0 0

**Sound** 16mm. 1 reel £7  
 16mm. 2 reels £10 10

Available from your local dealer or direct from sole-distributors:—

**JOHN KING (FILMS) LTD.,**  
 7/9 Glentworth St., Baker St., N.W.1  
 Tel.: WELbeck 1157/8

## THE CINE SHOP

WINNER STREET, PAIGNTON. Tel. 5490  
THE SHAPE OF THINGS TO COME IN 9.5mm.  
SOUND FOR THIS SEASON

**Swiss Family Robinson** ... 9 Reels  
**Swiss Miss** ... 9 "  
**TOMORROW WE LIVE** ... 9 "  
**GLASS MOUNTAIN** ... 9 "

All these first class features and dozens of other exciting titles are available on hire from the Cine Shops famous cheapest and best library.

Hire Rates 2/6 per reel per week including time in post. Book of thirty Coupons value £3 for £2 17 6, early application advised.

ANNOUNCING OUR NEW 16mm. SOUND SHORTS EXCHANGE SCHEME:

GOOD CONDITION MOVIE PAKS AND OTHER SOUND SHORTS EXCHANGED AT 8/- PER REEL. S.A.E. FOR LISTS.

Examples of Bargain Price 9.5mm. SOUND AND SILENT FILMS FOR SALE:

**Ten Minute Alibi** 4 Sound ... £6  
**Juggernaut** 6 Sound ... £6  
**Green Pack** 5 Sound ... £5  
**Money** 4 Silent ... £4  
**Glorious Sacrifice** 4 Silent ... £4

Together with hundreds of others. Lists. PROJECTOR BARGAINS

All Machines and Equipment fully Guaranteed  
**Pathe Webbs Pax**, 750w., perfect ... £105 0 0  
**Pathe Gem**. Shop soiled ... £29 0 0

**Ace Gem** Sound Unit for above, completely overhauled and as new £35 0 0

**Brand New Ace Projector**, motorised, at the old price ... £11 15 0

Hire exchange and Sale lists with full details of BEST OF ALL 9.5mm. SOUND LIBRARY.

# CINE-EQUIPMENTS LTD

SPECIALISTS IN PHOTOGRAPHY AND APPARATUS

35 Colmore Row Dale End Queen Street  
Tel. Cen. 6055 Tel. Cen. 6729 Tel. : 26303  
BIRMINGHAM BIRMINGHAM WOLVERHAMPTON

**A Sound Projector in Every Sense**

## THE AMPRO LIGHTWEIGHT 'STYLIST'

16mm. SOUND PROJECTOR

- All in one case weighing 32lbs.
- 750w. or 1,000w. Lamp.
- Sound or Silent Speed.
- Very Quiet in operation.
- 2,000ft. Spool Arms.

PRICE —  
Standard Model for use on A.C. or D.C.  
110 volts ... £100 0 0  
Mains Transformer for 200/250v. A.C. ... £12 10 0  
Special Universal Model for D.C. or A.C. 200/  
250 volts, with special resistance unit ... £201 10 0

### IMMEDIATE DELIVERY

DEMONSTRATIONS at our Branches or anywhere in U.K. Send for fully detailed literature.

## The MIDLAND FILM LIBRARY HIRE RATES Slashed!

Cheap Programmes from £1  
Double Feature Programmes from 30/-  
16mm. Sound and Silent. 9.5mm. Sound and Silent  
Send for full current catalogue Price 6d.  
Send for full illustrated catalogue Price 1/-  
PROJECTORS. All makes supplied, bought,  
exchanged, repaired  
Films Bought, Sold or Exchanged.

PHONE: BROADWELL 1314

*A. H. Turner*

157 VICARAGE RD.  
LANGLEY OLDBURY  
Near BIRMINGHAM

## 16mm. SOUND FILMS

SALE — HIRE — EXCHANGE

★ LISTS FREE ★

**CLIVE PATMORE FILMS**

76 Grove Ave., Muswell Hill, N.10 TUDOR 7859

# NINE-FIVE LIMITED

## NEW SHOWROOMS & VIEWING THEATRE

PLEASE NOTE NEW ADDRESS

64, ROSSLYN HILL,  
HAMPSTEAD,  
LONDON, N.W.3

Telephone: HAMpstead 2308

## ADD TO YOUR ENJOYMENT THIS SEASON

with a SCANRITE add on sound unit for your silent projector. Complete sound conversion with our soundhead and preamplifier costs less than £20. Models for Specto Pathe etc. in 9.5mm. and 16mm. Stamp for details to: J. H. Balchin, Woodham Park Rd., W. Byfleet, Surrey.

## CINE SERVICE FOR SOUTH BIRMINGHAM

### S/H Projectors:

16mm. Specto Standard ... £25 0 0  
9.5mm. Pathescope 200B ... £15 10 0  
9.5mm. Pathescope Gem ... £25 0 0  
16mm. Victor 850w. Silent ... £45 0 0  
9.5mm. and 16mm. Silent Film Libraries  
RONALD BRAY (Chemists) LTD.  
1164 Warwick Road, Acocks Green, B'ham 27  
ACO. 0374

## "THE FIRST MIDLANDS PHOTOGRAPHIC AUCTION"

will be held on Saturday, 20th September  
at 3.30 p.m. in the Theatre of Camera  
House, Paradise Street, Birmingham:

Entries invited of Cameras, Projectors, Enlargers or any Still and Cine apparatus. Entry forms and catalogues obtainable from Camera House, Paradise Street, Birmingham 1, or the auctioneers, Messrs. Havilland & Co., 1, Rutland Road, Birmingham 17. Over fifty lots already assured. Trade enquiries invited.

# METER REPAIRS

all types of photo-electric  
meters repaired quickly and  
accurately at reasonable cost  
write or phone

**ARTHUR G. GOSLING**

70 EMBER FARM WAY, EAST MOLESEY, SURREY  
or Phone MAYfair 0242

# Cine BARGAINS IN BRIEF

The Readers market for **BUYING, SELLING and EXCHANGING** Cine equipment  
**ALL ADVERTISEMENTS FOR THE NOVEMBER ISSUE MUST BE RECEIVED BY 1st OCTOBER**

## FOR SALE Films and Film Libraries

**Few interesting 16mm.** American films for sale, state requirements. **BMEXOTIC**, London, W.C.1.  
**16mm. Silent Films for sale**—Comedies, Dramas, Travel. **S.A.E.** Ivey, 2 Dryburgh Road, Putney, S.W.15.

**Hire More Films at Less Cost.** A programme in 16mm. Sound for everyone. Latest Features and Shorts of Super Cinema Quality. Send for list and try specimen programme. **Cinehire Film Library**, Liss, Hants. Phone 7310.

**16mm. Sound Shorts** for sale, exchange, satisfaction guaranteed. Free lists. **Sarson**, 5 Brampton Ave., Leicester. Phone 87164.

**9.5mm. Films** (silent) ex-library. **M** (200ft.) 20/- each; **SB** (300ft.) 30/- each. Plus P.P. 9d each reel. **S.A.E.** for list. **Woolsons**, 256 Hendon Way, London, N.W.4.

**Peak Film Productions** have for sale various test and show copies in 16mm. and 8mm., colour and B. & W., Snd. & Slt. Little used. Bargain prices. Send for lists. **171 Victoria St.**, London, S.W.1.

**"Peak"** 9.5mm. 100ft. shorts, new, offered at 17/6. Used 16mm. 400ft. films from £2. Stamp for lists. **Scott Cine Services**, 8 Portland Place, Stalybridge, Cheshire.

**9.5mm. Sound, Silent.** 16mm. sound film, exchange from 2/- reel. Lists free. **Cine Service**, 81 Denmark Rd., Gloucester.

**1/6 Post Free.** A 28 page edition describing in detail every 300ft. 9.5mm. silent film at present listed by Messrs. **Pathescope Ltd.** Send to **Frank Films**, 41 Florentine Rd., Liverpool 13.

**New and s hand 16mm. Sound Films.** Features and shorts. Enormous selection for sale. Free lists on request. **United 16mm. Film Distributors**, Film House, Cox Street, Coventry.

**Excellent collection of 16mm. silent films for sale.** **S.A.E.** for particulars. **Box 1194.**

**16mm. sound and silent sale and hire.** Foreign sound classics for hire. 9.5mm. and 8mm. silent sale. Send 3d. stamp for each list. Sound projectors for sale. Projectors taken in part exchange. **L. Gelbier**, 1 Stamford Mansions, Oldhill Street, Clapton Common, London, N.16.

**Collectors rarity.** Chaplin's first film as **Tramp**! 16mm. copies for sale. **S.A.E.** for details. **Box 1212.**  
**Film Star Garden Party 1952.** Brand new copies 16mm. silent, approx. 200ft. only £2 15s. each. **A. Sidi**, Ring Rd., Shadwell, Leeds.

**For Sale or Exchange.** Quantity 16mm. Sound films all perfect and in excellent condition. **Dual 9.5mm. & 16mm.** 250w. Specto and Specto Ace 9.5mm. Sound Unit, perfect, bargain at £48. Will exchange any of the above for Portable Tape Recorder or 9.5mm. Silent Films. **S.A.E.** for list. **Jaffa**, 5 Bowens Court, Merthyr Tydfil.

**Perfect Silent Films** for exchange—Satisfaction assured—Definitely no trash. 9.5mm. 3/- reel; 16mm. 4/6 reel. **Groves**, Richmond, Sandhurst Way, Lydiat, Nr. Liverpool.

**9.5mm. Sound Films** for Hire, 2/- reel two nights or week-end, 10/- for six reel features. Many films in library not now obtainable elsewhere, list free. **Stratton Cine Service**, 5 Crandale Road, Bath, Som.

**"Spooks run wild"** 12/6; **"Tom Brown's Schooldays"** 14/6, etc., all postage paid, for week-end hire, 9.5 sound list: full list free. "Guarantee Film Service," 76 Kilburn Lane, Dewsbury.

**Wellstead & Son** (L. S. Francis) 9.5mm. Silent Library, also limited number of sound titles. 2 day or week-end hire. Send for catalogue, 6d. **Pathescope** new large catalogue 2/- plus 4d. postage. Full range of **Pathescope** projectors etc. available. **Main Road**, Colden Common, nr. Winchester. **Twyford 3214.**

**9.5mm. Sound Hire.** 2/- per reel, two nights or week-end. First class titles and condition. **S.A.E.** list. **9 Merrilands Road**, Worcester Park, Surrey.  
**Modern 16mm. Silent Films** for Hire. Excellent condition. Reasonable rates. **S.A.E.** for full details. **Box 1206.**

**Coloured Cartoons.** "Animal Bandits," "Cunning Bunnies." 100ft., 16mm. Kodachrome £6/10/-; 50ft. 8mm. £3/3/- C.W.O. please. **Diamond Films**, 124 Outlands Drive, Slough.

**9.5mm. Film Catalogues.** New **Pathescope** complete sound and silent film catalogue 2/-; Sound Library loose-leaf catalogue 1/3; Ace Library catalogue 6d. Please add 3d. to cover postage. **Nine-Five Ltd.**, 64 Rosslyn Hill, Hampstead, N.W.3. (Please see our advertisement on page 592.)

## Cameras

**8mm. Agfa Movex** camera and 8mm. Agfa Movector projector, new condition; £45.—**Rann**, 31 Park Ave., Normanton, Yorks.

**Pathe** 9.5 camera, f/3.5; unused since complete makers' overhaul, £12. **Dallmeyer** 3" f/4.5 telescopic lens, bayonet fitting, Kodak K. BB. Case for Kodak BB, offers. Wanted, wide-angle lens for Autokine camera. **Box 1208.**

## CLASSIFIED ADVERTISEMENT SERVICE

### PHONE

your advertisement to

MUSEUM 9792

Ext. 14

### RATES

7d. per word (7/- min. charge)

1/- for Box Number services.

All advertisements pre-paid.

### POST

Send a S.A.E. to A.C.W.

24 Store Street, London, W.C.1

for an advertisement order form.



MAKE YOUR *Titles* LIKE THIS  
Presented Any Size, Style, Colour  
By: for normal rates.  
**HAWTON OF CASTLETOWN**  
Isle of Man

**OUR PRICES FOR REAL PROFESSIONAL TITLES**

mm.	Standard Letters	Artist Drawn etc.	Super Imposed	From Still
8	2/-	6/6	-	4/-
9.5	2/6	7/6	Add 7/6	5/-
16	2/6	7/6	Add 10/-	5/-

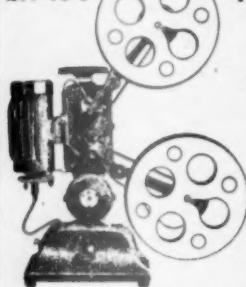
Running Titles from 10/- to 2/-.  
Kodachrome Titles from 8/-.



**TITLING LETTERS**

Plastic, stick quickly to any smooth surface **TEN STYLES — SIX COLOURS — SEVERAL SIZES**. Sample prices for sets of 148. Lower Case No. 1 in key, 16/- and 19/6. Serif (No. 6) 24/6. Slim Block 22/-, Script Set with caps 57/6. Send for list No. TL/1.

£17-10-0



**The New Economical 'TRIPICO'**

This British made machine comprises the features of the more expensive Junior and Senior Models, but is adapted to meet the present demand for something less expensive.

There are no claws, no film wear and no damage to perforations. Resistance takes

any voltage either A.C. or D.C. Motor is fitted with variable speed control and there are separate switches for the lamp and motor. A 50-watt lamp is standard but 200 watt can be fitted without any change to the resistance or wiring. The "Triplico" is supplied either for 9.5mm. or 16mm. films.

The 9.5mm. can be converted to 16mm. at a cost of £5 0 0 and vice versa. A precision job, individually assembled by expert mechanics. Every "Triplico" is guaranteed.

**D.T.O. Ltd., Victoria House, SOUTHPORT**

**GB L516 SOUND PROJECTORS**

GUARANTEED SIX MONTHS  
**OUR PRICE STILL £89**

£29 13 4 Deposit and 12 months at £5 13 9  
or 18 " at £4 0 9

Hire Sound Programmes at 30/- per week.

**LAUREL CINE EXCHANGE**

624, Bath Road, Cranford, Middlesex  
Phone: HAYES 0742



76 Yardley Rd.  
Birmingham 27.

**YOU HAVE NOTHING TO LOSE** by trying out the "Arrow Tripod," which we will gladly send to you on 7 days' approval against payment.

**MONEY REFUNDED IF NOT SATISFIED**

Polished oak legs, metal head and leg fittings, finished in black crackle enamel. Fully adjustable. Weight approx. 2½ lb.

Model I. Extending legs from 2ft. 2in. to 4ft. Post 1/-.  
42/6. Model II. Extending legs from 2ft. 8in. to 4ft. 9in. Post 1/-.  
47/6. Combined tripod pan and tilt head and table top tripod 23/6. Post 9d.

**SHERWOOD STUDIOS**

**VEBO**

**EDITING BOXES.** 36 film compartments plus 3 for reels; Index sheets; Time Scale, Dust excluding lid ... 17/6

**CLOSE-UP LENSES.** Complete range from 2 inches to 6 ft. in Universal mount for all cameras ... 13/- and 17/6

By the makers of the world's most compact all-metal Titrer.  
**THE BOWEN & VERNY CO.**

147 Compton Road, Wolverhampton

**CINESMITH PRODUCTS**

Pioneers and makers of dual projection and sound film apparatus of 20 years' standing invite your valued orders for any Specto or Pathe projectors as well as our exclusive 16/8 dual and Sound units.

★ **ALWAYS AT YOUR SERVICE** ★  
H.P. if desired. Quarter Deposit

**BRITANNIC WORKS, BARNLEY**  
Manufacturers of Cine Apparatus since 1932

**8mm TITLES**

1 - 8 words 3/-, additional words 3d. each.  
Tinting 6d. per title extra. Delivery 5-10 days.  
Choice of style.

**MOVIE TITLES 8CM/MOVIE TITLES**  
LONDON, W.C.1.



## M.C.C. BARGAINS

- 16mm. VICTOR, 500w. ... £40 0 0
- 16mm. EDUCATIONAL SPECTO £38 0 0
- 16mm. AMPRO Silent, 750w. ... £75 0 0
- 16mm. SIEMENS, 250w. ... £40 0 0
- 8mm. SPECTO, 200w. ... £28 0 0
- 8mm. KODASCOPE, 200w. ... £28 0 0

Main Service-Sales Agents for **G.B. Bell & Howell Sound Projectors.** Part Exchange and H.P. Terms.

## MIDLAND CAMERA CO. LTD.

106 Granby Street, Leicester. Phone 65351.

### WANTED!

- Apparatus in exchange for New
- Easy weekly hire purchase (write needs)
- 16mm. Magazine cameras f/1.9 ... £45 0 0
- 16mm. Victor Projector, 750w., bronze £37 10 0
- 16mm. Kodak, f/1.9, 100ft. ... £34 0 0
- 16mm. Kodak Special, finest cine exchange.
- 16mm. Zeiss, coupled accuracy, f/1.4 £150 0 0
- Chrome camera stand, pinsharp ... 18 6

**E. GORSE, 86 ACCRINGTON RD., BLACKBURN**

## 16mm. ★ FILMS ★ 16mm.

### ★ SALES AND EXCHANGE ★

Send us your UNWANTED FILMS and receive cash by return of post. The sending of your film will place you under no obligation to conclude a Sale.

For Sale—Debie S/S Projector, new and used models, from £150.

### PINEDENE FILMS

76 Belmont Rd., Portswood, Southampton  
Tel. 57709

## EXCEL SOUND SERVICES LTD.

are pleased to announce that they are now accepting orders for their Tape Recorders.

This is the only machine specially designed for synchronising to sub-standard cine projectors. Please write for full details and nearest agent.

**NORWOOD WORKS, NORWOOD AVENUE, SHIPLEY, YORKS.** Tel. Shipley 55779 & 51291

**Pailard Bolex H16**, f/1.5 Dallmeyer 1" focal length, frame counter, eye level focuser, 5 speeds, complete in leather case. £140. Good condition. Dr. W. V. Bowman, Edgewarebury Country Club, Elstree, Herts.

**Kodak 8/90** magazine loading, f/1.9 interchangeable focusing lens, 4 speeds, in fitted leather case. A grand outfit. £55. Cash or terms. Egginton, 83 Washway Road, Sale, Manchester.

**Ditmar 9.5**, f/1.8 lens, 2 speeds, visual meter, filters, case. Mint condition. 9.5mm Specto, 100w., spare lamps, case. £53. Would separate. **Box 1205.**

**Pathe H. Camera 2.5.** Three supplementary lenses and filter. Specto 100w. and case, mint condition. Stainless Drum and Tank. Offers please. **Box 1207.**  
**Professional 35mm.** Murigraf Cine camera. Turret head fitted with 28mm., 40mm., 100mm., f/2 Foyer lenses. Two 200ft. film boxes, spring drive or 12 volt electric motor. Bargain at £250 or near offer.

**Box 1201.**  
**16mm. Ensign Super Kinecam** turret model, Dallmeyer "speed" f/1.5, focusing to 1ft. 2 viewfinders, 5 speeds, good condition, leather case. £35.

**Box 1209.**  
**Rare opportunity**, latest American Kodak "8" "Reliant" f/2.7 Ektanon fixed focus, interchangeable. Speeds 12, 16, 24, 32, 48. Perfect performance, lovely appearance, zip case. 1 Kodachrome 2 plus X 1953. Filters, nearest £40. All enquiries answered.

**Box 1210.**  
**Bell and Howell 16mm.** Outfit. 70DE Camera. f/1.5 1" coated T.T.H. lens. 7 speeds. 601 sound projector f/2 2" bloomed lens. Complete. Will sell separately.

**Box 1213.**  
**8mm. Cine Kodak 8-20**, f/1.9 lens, leather case, two filters, excellent condition £29 10 0. Lough, 25, Russell Street, Rugby.

**Box 1199.**  
**Bolex H.8**, turret head, complete with 3 lenses, 1", 1 1/2" & 2 1/2" conversion filter and cloud filter, also brand new MPP tripod, leather case, etc. This camera is perfect. Sacrificed at £115 complete.

**Box 1217.**  
**Bolex H16.** Turret head, 3 lenses, fitted leather case, pistol grip, good condition. First offer £145. **Box 1200.**  
**8mm. Camex**, excellent condition. Interchangeable focusing, Berthiot f/1.9 single picture, back wind, variable speeds, parallax compensation. Ever ready case. £47 10s. or offer.

### PROJECTORS

**Sound Film Projector—Type 301**—made by British Thomson Houston complete with amplifier, speaker and 3 projection lenses of focal lengths 1 1/2", 2" and 2 1/2", and a Celfix Portable Silver Screen 8' x 5'.

**Box 1190.**  
**Bell & Howell-Gaumont 601** sound/silent projector. Double length lead to speaker. 750 watt lamp. Spares include: complete set of valves, 1,000 watt lamp, exciter lamp. All in mint condition. Bargain, £170. View any evening at 29 Manor Way, Blackheath, London, S.E.3 by appointment. Phone: TID. 2607.

**Victor Model 40**, 3 1/2", 2" lenses, all spares, little used. £140. Vicar, Benenden, Kent. Tel: 3158  
**Sale—Specto Educational Dual**, 900ft. Excellent. £50 or nearest. Also Scanrite Soundhead (16mm.) and amplifier. Bargain, £10. Poole, 33 Lulworth Avenue, Preston.

**Ampro Premier 20** 16mm. sound projector complete with speaker and transformer. £160. Thomason, 112 Alcester Rd. South, Birmingham 14. HIGBURY 1314.

### THE ORIGINAL MODELRAFT

● **FADING GLASS 5/-** Post 8d.  
**FOR PERFECT FADES WHILE FILMING**  
Also **COLOUR SLIDE 9/6** Post 1/-  
**FLOODS SCREEN WITH CHANGING COLOURS DURING PROJECTION**  
Trade Enquiries Invited. From dealers or direct.  
**G. B. DUN, 113 Holly Rd., Northampton**

Ex. W.D. G.B.L. 516 16mm. sound silent projector  
price £67 10 0  
Ex. W.D. B.T.H. 16mm. sound projector Model  
S.R.B. price £55 0 0  
Brand new cinema screens size 12' x 9', in boxes,  
price £15 0 0  
Ex. W.D. clocks, 2" diameter, price 35/- each  
**GERRARD TRADING Co.,** (Dept. A.C.W.),  
21, Bateman Street, London, W.1.  
Tel.: GERrard 1123/4.

## The London Camera Exchange Co. Ltd.

will Purchase for Cash, Exchange or Sell on  
Commission all good serviceable types of second-  
hand Photographic and Optical Apparatus and  
Accessories in sound condition. Good prices  
allowed. Call, write or phone. No. 35 Bucklers-  
bury, Queen Victoria St., London, E.C.4 (City  
4591). (Minute only from Bank and Mansion  
House Stations.)

### DAVID HAND CARTOONS

16mm. Silent £6/10 (Colour £20). 8mm. £6/10  
(colour £10). Great Chase (W. C. Fields). Riot  
on Ice (Abbott & Costello). West of Laramie  
(Western). Western Melodies (Dick Foran).  
Classical music series by Strauss, Mozart, Verdi.  
Sound £9/10. Silent £6/10. 8mm. £3/10. Stamp  
for list of titles (inc. new travels).  
16mm. 100w. Specto, as new ... £26 0 0  
9.5 'Gem' with case. As new ... £20 0 0  
**JACK PEARSON, 84 High St., Old Hill,**  
Staffs. Tel.: Cradley 69317

## SNIPS FROM SIMMONDS!

### SOME GOOD CAMERAS

	Price	H.P. Deposit
8mm. Kodak 8-20, f/1.9 focusing, case, mint ...	£27 10 0	£7 10 0
9.5mm. Pathe "B", f/3.5 good ...	£14 0 0	£4 0 0
9.5mm. Pathe "Luxe", f/3.5, good ...	£15 0 0	£4 0 0
9.5mm. Cine Nizo, f/2.9, 2 speeds ...	£16 0 0	£4 0 0
9.5mm. Dakko Stand- ard, f/1.9 foc., near new ...	£21 0 0	£5 0 0
9.5mm. Pathe "H", f/1.9 focusing, near new ...	£24 15 0	£6 15 0
16mm. Stewart Warner f/2.9 focusing ...	£22 10 0	£7 10 0

### SIMMONDS

The Cine Specialists, Oxford St., Harrogate  
Phone 5433

## The Merseyside Cine Centre

CAMERAS, PROJECTORS,  
LAMPS, EXPOSURE METERS,  
REELS, CANS, SPLICERS,  
REWINDS,

in fact,

EVERYTHING FOR THE  
CINE ENTHUSIAST

## J. ALLEN JONES

122 SOUTH ROAD, WATERLOO  
LIVERPOOL 22

Telephone - - - Waterloo 123 and 3904

## CROOKES FILM LIBRARY

(16mm. Sound)

LARGEST FILM HIRE SERVICE  
IN N.E. ENGLAND & SCOTLAND

### LATEST FEATURES AND SHORTS

(2½d. stamp for lists)

10 & 11 QUEENS TERRACE

(Office:— 51 NORTH MARINE ROAD)

SCARBOROUGH - YORKS

Phone 3189 - 2 lines

## Egginton

### OFFER THE CHEAPEST EASY TERMS

for any item of Home Cine Equipment. 15%  
deposit and only 5% interest on a 12 months'  
purchase.

An example of an 18 months' purchase:—  
Specto Standard 9.5mm. or 16mm. projector,  
cash Price ... £37 10 0  
Less deposit of 3/- in £ (15%) ... £5 12 0

£31 18 0

Plus interest for 18 months (7½%) ... £2 8 0

£34 6 0

Making 18 monthly payments of ... £1 18 2

Payment may be made into any local bank

Write for leaflet containing full details to:

**A. G. EGGINTON & SON, LTD.**  
83 Washway Rd., Sale, Cheshire. Tel.: Sale 3352

## TO ALL EXHIBITORS

9.5mm. SILENT 16mm. SOUND

Our new season's catalogues for the above film  
sizes are now out, listing hundreds of reels, at  
cheap 2 day rentals. Stamp for list. 16mm. Sound  
list contains many titles for FREE hire.

**PREMIER FILM SERVICE, Manchester Rd.,  
Westhoughton, Lancs.** Phone : 3154

## MID-CHES Film Library

For Sound and Silent Films

### FEATURES - COMEDIES - CARTOONS

8mm., 9.5mm. and 16mm. Booklet price 6d.

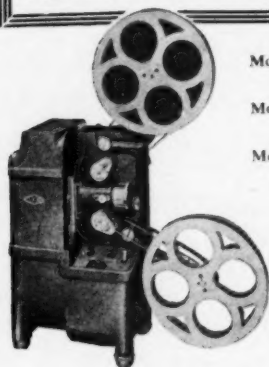
16mm. Sound Booklet 1/-.

SEND FOR XMAS ARRANGEMENTS LIST

Bookings now being accepted

40 HIGH ST. Grims and Phone Northwich  
NORTHWICH, Cheshire. 2506

See your films  
at their best on  
**DEKKO PROJECTORS**



Model 126 16mm.  
£53 0s. 0d.

Model 119 9.5mm.  
£53 0s. 0d.

Model 118 8mm.  
£45 0s. 0d.

500  
WATT

DEKKO CAMERAS, LTD.  
Telford Way, East Acton, W.3



**ORDER FORM**  
FOR

*Amateur*  
**CINE WORLD**

Hand to your Newsagent or post to AMATEUR CINE  
WORLD, Link House, 24 Store Street, London, W.C.1.

Please deliver AMATEUR CINE WORLD monthly to  
the following address:

Name .....

Address .....

N.B.—14s. 0d. per annum (post paid). Overseas  
15s. 0d. or \$2.10.

**Kodak 8mm.** 8.45 projector, new condition, spare lamp, nearest £25. 1 Deneway, Bramhall, Cheshire.  
**Bolex DA.**, 400 watt 16/9.5 projector, good condition, £30 or offer. 90 Long Drive, South Ruislip, Middlesex.  
**Specto "500"** Dual 9.5/16. G.I.C. 16mm. Camera f/1.9 (new April), Chum meter, 25 rolls 50. Accessories. Guaranteed mint. £100. Box 1193.

**Paillard Projector G16**, 500 watts, case, £60. Lotimer, Thickwood, Elmstead Lane, Chislehurst.  
**Bolex G3** model "Titor" Projector; 750w., 1" and 2" lenses. Mint condition. Complete with case and transformer; 9,000 films and 5" boxed screen. The lot £130. Jones, "Royal Oak Hotel," East Lancashire Road, St. Helens.

**G.B. L516** in excellent condition, fitted to take either 500 or 750 watt lamp. 2 inch and 1½ inch lenses. £75 complete. Yade viewer, almost new, £25. Barralet, 26, D'Arblay Street, London, W.1.

**New 16mm. Film Projectors** at an unbelievable price, 75/-, carriage 2/-.

**Buy Your Winter Requirements Now.** Ditmar Duo Projectors, 8/16mm. or 9.5/16mm., £89/10/-, Dekko 8mm. projector, £45. Dekko 9.5mm. projector, £53, 16mm. £53.

**Tri-Film Splicer**, £2/15/6. Self-erecting Screens (Box) 40" x 30", Beaded £9/7/6, Whiteite £7/12/6, 52" x 39" £11/7/6. £9/7/6.

**9.5mm. Pthescope Catalogue** 2/-, Movie-Paks, Walton and Peak Films. Catalogue 3d.

**C.W.O.** please, or S.A.E. Brochures. Diamond Films, 124 Outlands Drive, Slough. Phone 25211.

**G.B. L516.** Absolutely mint condition, many accessories, G.B. overhauled. Cases unmarked. New leads, etc. Demonstration with pleasure, £75. G. W. Argent, 3 Institute Walk, East Grinstead, Sussex.

**16mm. Victor** Sound projector, 1,000 watt, lens f/1.6, 750 watt lamp, Vitavox Speaker, stand, rewinder, spools, spares. Excellent condition. £120. Cotter, Manse, Langholm, Dumfriesshire.

**Pathe 200B**, Sofil sound head and 5 watt amplifier for sale, all in perfect condition £30. Box 1215.

**Late model Bell-Howell-Gaumont 601** (projector), new condition, perfect, canvas covers, stand. Best offer over £180. Box 1214.

**Bolex D.A.** 9.5/16mm. projector, 2 lenses, resistance, case, 33" x 44" screen. Also Ensign 16mm: Kinacam f/2.6 Cinar, leather case. Mint. Offers. 53, South Street, Dorking. Telephone: 3916.

**Bell and Howell 156G** 16mm. sound projector complete £130. Green, c/o Kerr, 33, Alton St., Glasgow, S.1. 9ft. x 7ft. matt box screen can be seen London area £25.

**9.5mm. Specto** 100w. Nearly new. Carrying case. Spare lamp. £29. TUDOR 3394.

**9.5 Equipment:** Astor motor-driven projector, 400ft. reels, "Campro" camera f/1.9 lens. Lot £10 10 0. Box 1218.

**Paillard Projector G916** 500w. spare bulb. Transformer. Hardly used. 56" beaded screen. Bargain £65. Messing, 23, Keyes Gardens, Newcastle-on-Tyne.

**Pathe "Son"** immaculate condition, genuine offer £55. Or near offer. London TULae Hill 6013.

**Carpenter 16mm.** Sound/Silent projector 1,000w. lamps, valves P.E.C., screens, films, £150. or nearest. Brearley, 126, Studley Rd., Redditch, Worcs.

**American Kodascope** sixteen-20, 750 watt, push button control, as new, complete with transformer. £35. Box 1220.

**Kodascope Home 8.** Mint, spare lamp, wood carrying case, £22. Michael, 53 Shelley Road, Rotherham.

16mm. SOUND  
**Charges & Quality**  
**UNBEATABLE**

Cat. & Mem. Form FREE on request

**Young Folk's Film Library**  
8 CLIFFORD ROAD, MACCLESFIELD  
Telephone 4352

**Pathe "Son"** (excellent condition) with two projection lenses, sound films 2 reeler Western, 2 Cartoons 1 Variety, Pathe "H" motor camera with filter and close-up attachments, splicer, silver screen, reels, tins and spare lamps. £85. Wallingford, 2269 or **Box 1196**.  
**Projector for sale:** G.B. (Type S.M.P.)—excellent condition—200 watt lamp, dual speaker—various spares. £75 or best offer. Duncan, 17 Holmwood Gardens, N.3.  
**Specto 100w.** 9.5/16mm. projector, as new, two lens, 1" and 2" Scanrite soundhead 16mm. Price £45.

**Box 1197.**  
**For Sale** pair pre-war G.B. 16mm. Sound-film projectors with loudspeakers, stands and gramophone turntable, little used, good condition, £80 or in two lots, £45, £40. Write **Box 1202**.

**G.B. Bell Howell 601**, complete with accessories to match, Belmont stand record player, monitor speakers. Six lamps, 2 lenses, spare exciters, pilots, belts, 100ft. speaker lead. Immaculate, £200. Demonstration by appointment. **Box 1203**.

**Pathe Ace**, motor driven, also screen, £10. 4 Church Grove, Lenton, Nottingham.

**Bell & Howell 8mm.**, complete with carrying case. Condition and appearance absolutely as new. Little used, £50. Connell, 6 Rosemary Drive, G.X. Hyde, Cheshire.

**G.B. L.516** sound projector. One only, late model, in condition as new, lovely sound. 6 months' guarantee. Price 65 gns. Bruce, Cine Dealer, 7 West Road, Westcliff-on-Sea.

#### ACCESSORIES

**Ex-Government Surplus.** Reels 1,600ft. 12/6. Cans 2/6. 400ft. Reels 2/6. Fibre Transit Cases to hold two 1,600ft. Reels, fitted straps, new 7/6. Carriage extra. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, Nr. Birmingham. 'Phone: Broadwell 1214.

**6ft. x 6ft.** new headed screens. On roller and batten. Wrapped at £4.10.0 each. Ditto 37" by 27" at 27/6 each. New silver screens, size 46" x 36". On roller, batten, side stretchers, feet. 45/- each. New Silver screen material size 46" x 36", complete with split roller and battens and easy instructions for making fine screen. Complete kit only 27/6. C. W. Sparkes, 69 Forty Green, N.2.

**Kodachrome A** and Regular 16mm. dated Sept. and Oct. 1952. 60/- per 100ft. Thomson, 112 Alcester Rd. South, Birmingham 14. HIGHBURY 1314.

**200B Extension Arms**, superior, 7/6 pair. "H" Conversions, 19/6. E. Berry, 22, German's Road, London, S.E.23.

#### RECORDERS

**Constructors opportunity.** "Clifton" deck as new, less heads, £5/10/-. Other items cheap. **Box 1204**.  
**Wire and Tape Recorders**, Brochures 3d. Diamond Films, 124 Outlands Drive, Slough. Phone 25211.  
**Scophony-Baird Sound Master**, complete tapes, motor, transformer. Unused, mint condition. £58. **Box 1212**.

**Scophony-Baird Cine Soundmaster** complete, latest type £38. Add-on motor £2. Scophony-Baird Home Recorder as new £38. Carriage extra. Stevens, "Gandria", Tresawls Avenue, Truro, Cornwall.  
**"Soundmirror"** Portable Tape Recorder. Dozen spools. Cost £100. Perfect £68. Smith, 41 King's Road, Brighton (Telephone 28852).

**Scophony-Baird Cine Soundmaster** tape recorder. Good condition. Optional 2,400ft. attachment. **Box 1216**.

**Ideal Non-Sync Collaro** microgram. Remote 8 inch speaker 20ft. cable, nearly new. £19. TUDOR 3394.  
**Portable Soundmirror**, good condition, less microphone, offers. Hudson, 88 Leighwood Road, Aldridge.

#### MISCELLANEOUS

**Turning, drilling, screw-cutting, etc.** Accurate machining promptly executed at reasonable cost by trained engineer with well-equipped workshop, hobby cinematography. Parts to sketch or pattern for recorders, conversions, etc. S.A.E. please. **Box 1191**.

**Special bargains.** Brand new Collaro De Luxe Microgram, £20. 16mm. Gem talkie, £70. Miller camera 9.5mm. £15. Pathe H £15. Cinesmith, Regent St., Barnsley.

**Wilson, Cine-Engineer**, 8, 9.5, 16 and 17.5mm. Stockist. Repairs. List 24d. 17 Roberts Road, Walthamstow, London, E.17. LARKSWOOD 1473.  
**Expect Envy!** Medici 9.5mm. Personal titles from 6d., Announcements, "Censor certificate," Effects. **Box 1154**.

**Processing 1** Reversal 8mm., 9.5mm., 16mm. 30ft., 4/9; 50ft. 7/9; 100ft. 14/6. Double 8mm. 6/6. Negative 50ft. 7/3, 100ft. 13/9. Prints 50ft. 16/6, 100ft. 25/9. C.W.O. Also 16mm. Kodachrome duplicating. Diamond Films, 124 Outlands Drive, Slough.  
**8mm. Titles.** Send for prices, list of Animated Titles and Photos of sample titles to: P.C.T.S., 24 St. Martins Drive, Leeds 7.

**Rotary Converter** single phase 50 cycle, volts DC 220, AC 230, Amps. AC 0.521; excellent condition £12 or near offer. **Box 1219**.

#### REPAIRS

**Exposure Meter repairs** are the speciality of G. H. Bennett, 64 Southend Road, Grays, Essex.

**The Repair** of cine cameras and projectors calls for specialized knowledge and equipment. We have both. Works reports and estimates submitted free and without obligation. Burgess Lane & Co., Sunleigh Works, Sunleigh Road, Wembley, Wem. 2378.

**Projector repairs** (sound and silent). Delivery and collection service within 20 miles London or Brighton. Fully equipped workshops and trained staff. Quick and efficient service. John King (Films) Ltd., 7/9 Glentworth Street, N.W.1. (WELbeck 1157), and Film House, East Street, Brighton (25918).

#### BOOKS AND MAGAZINES

**American Magazines.** 1 year's inc. subscription to Home Movies, 28/6; Movie Maker Mag., 28/6; Modern Photography, 32/-; Popular Photography, 35/-; Send for free booklet quoting all others. Willen Ltd. (Dept. 18), 101 Fleet St., London, E.C.4.

#### EXCHANGES

**Exchange:** unused 16mm. Cine Kodak 50ft. magazines for 16mm. Zeiss Movikon. 33ft. cassettes. **Box 1198**.

**Exchange 35mm.** Finetta still camera for five 16mm. Silent Cartoons, Comedies. **Box 1211**.

#### WANTED

**8mm. Films** of all types wanted by private buyer. **Box 1115**.

**Wanted for cash.** Cameras, projectors, films and apparatus. Good prices paid if in first-class condition. Penrose Cine Ltd., 69 Streatham Hill, London. 'Phone: Tulse Hill 5602.

**Urgently Wanted.** 16mm. and 9.5mm. Sound and Silent films in good condition, top prices paid. Films for sale or exchange. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, Nr. Birmingham. 'Phone: Broadwell 1214.

**Best prices paid** for 300ft. 9.5mm. silent films. Offers to Frank Films, 41 Florentine Rd., Liverpool 13.

**Wanted.** 16mm. silent films of outstanding interest. Good Amateur or Professional. Good condition essential. **Box 1195**.

**Wanted.** Titler in good condition. Details. A. F. Appleton, 102, Langham Rd., Teddington, Mdx.  
**Urgently Required** pair Herma (or equal) universal rewind arms suitable for 8/9.5/16mm. reels. Craggs, 16, Woodbine Avenue, Newcastle/Tyne, 3.

**Wanted.** 16mm. Sound-camera which photographs soundtrack alongside the picture. John Goodman, 2 Spencer Drive, London, N.2. SPEDwell 6940.

**Wanted.** small 35mm. silent film projector, dog movement, hand driven open model, new condition Ingham, 10 St. Thomas Road, St. Anne, Lancs.  
**Kodak 16mm.** camera B, f/1.9, state condition and price. Bicknell, 15 Buckingham Road, Bristol, 4.  
**Wanted for hire.** 9.5 Religious films, other than current Pathe releases. **Box 1221**.

**R. G. LEWIS LTD** 202 HIGH HOLBORN, W.C.1

If it's CINE and GOOD — it's at '202'

CHANCERY 5208

BRANCHES in STRAND & SHREWSBURY

# Bolex STEREO Movies



Soon after the appearance of this advertisement, we hope to be able to demonstrate three-dimensional Bolex movie films in our cine theatre—pictures large as life and just as natural. Astonishing in their realism, they can be quite literally breath-taking: for example, shots of trains bearing down on the camera which are merely impressive in two dimensions become terrifying in three, while pictures of blossoms in colour, exciting enough in "plane" pictures to elicit "Oohs" and "Ahs" from an audience, in stereo become so vividly real that description is beggared. All this is made possible for owners of Paillard-Bolex H.16 cameras by the

## NEW BOLEX STEREO SYSTEM

This is shown above in position on an H.16, together with the Bolex stereo projection lens: filming and screening are as simple in stereo with this equipment as they are in the "old" length-breadth-but-no-depth system.

### SPECIFICATIONS

The lens in the Bolex Stereo camera is a special twin Kern-Paillard  $f/2.8$  fixed focus lens. It has diaphragm stops down to  $f/22$ . Because the Bolex is the ideal movie camera around which to build a Stereo System, this lens was made to fit the Bolex H.16 exclusively. The present Octameter viewfinder is adapted for Stereo by offset brackets and a simple slip-on mask. Either 16mm. colour or black and white film may be used, and the lens is fast enough for limited colour work at night. Stereo movies may be taken of objects from 5ft. to infinity. A close-up attachment will be announced shortly. The Stereo Projection lens is a special duplex Kern-Paillard  $f/1.6$  lens. Unlike the Stereo camera lens, it will fit 90% of all modern 16mm. sound or silent projectors! The lens is a single unit. Projecting is a simple operation... remove the present projection lens and slip in the Kern-Paillard Stereo projection lens, then project as usual. No delicate adjustments... nothing to go wrong. The Stereo projection screen shows a picture cropped neatly with a special black light-absorbing mat edge. Two pairs of Polaroid glasses are supplied.

**PRICE** — Not yet fixed but probably circa £150.

### DEMONSTRATIONS

If you are interested, please let us know and as soon as our first test films are ready for projection we will write advising you so that you may call at your convenience.

**HIRE PURCHASE** — of course!

**PART EXCHANGES** — with pleasure!



THESE FILMS MAKE 16mm NEWS!

DAVIS  
SOUND  
FILM

EQUIPMENTS

MR.  
DRAKE'S  
DUCK

DOUGLAS  
FAIRBANKS JR.  
YOLANDE DONLAN

DENNIS O'KEEFE  
ELEANOR POWELL  
**SENSATIONS**

SOPHIE \* W.C. \* EUGENE  
TUCKER \* FIELDS \* PALLETTE  
WOODY HERMAN \* CAB CALLOWAY  
and their BANDS

PAUL HENREID \* MERLE OBERON  
**The LADY from BOSTON**

12 GRIPPING DRAMA-THRILLER SHORTS

EDMUND LOWE in  
**"FRONT PAGE  
DETECTIVE"**  
STORIES

JOHN HOWARD in  
**"PUBLIC  
PROSECUTOR"**  
STORIES

BETTE DAVIS  
GARY MERRILL \* EMLYN WILLIAMS  
**ANOTHER MAN'S POISON**

DENNIS O'KEEFE \* HELEN WALKER  
JUNE HAVOC \* GAIL PATRICK  
**BREWSTER'S MILLIONS**

BONAR COLLEANO  
**A TALE OF  
FIVE CITIES**

LANA MORRIS \* BARBARA KELLY

ROBERTSON HARE  
STANLEY HOLLOWAY  
**ONE  
WILD  
OAT**

SAM  
COSTA

PRESENTS  
THE FIRST  
OF A GRAND  
NEW BATCH  
OF  
TOP-RANKING  
TITLES

FULL  
DETAILS  
FROM

3, HIGH ST. MAIDENHEAD

PHONE  
MAIDENHEAD  
3313